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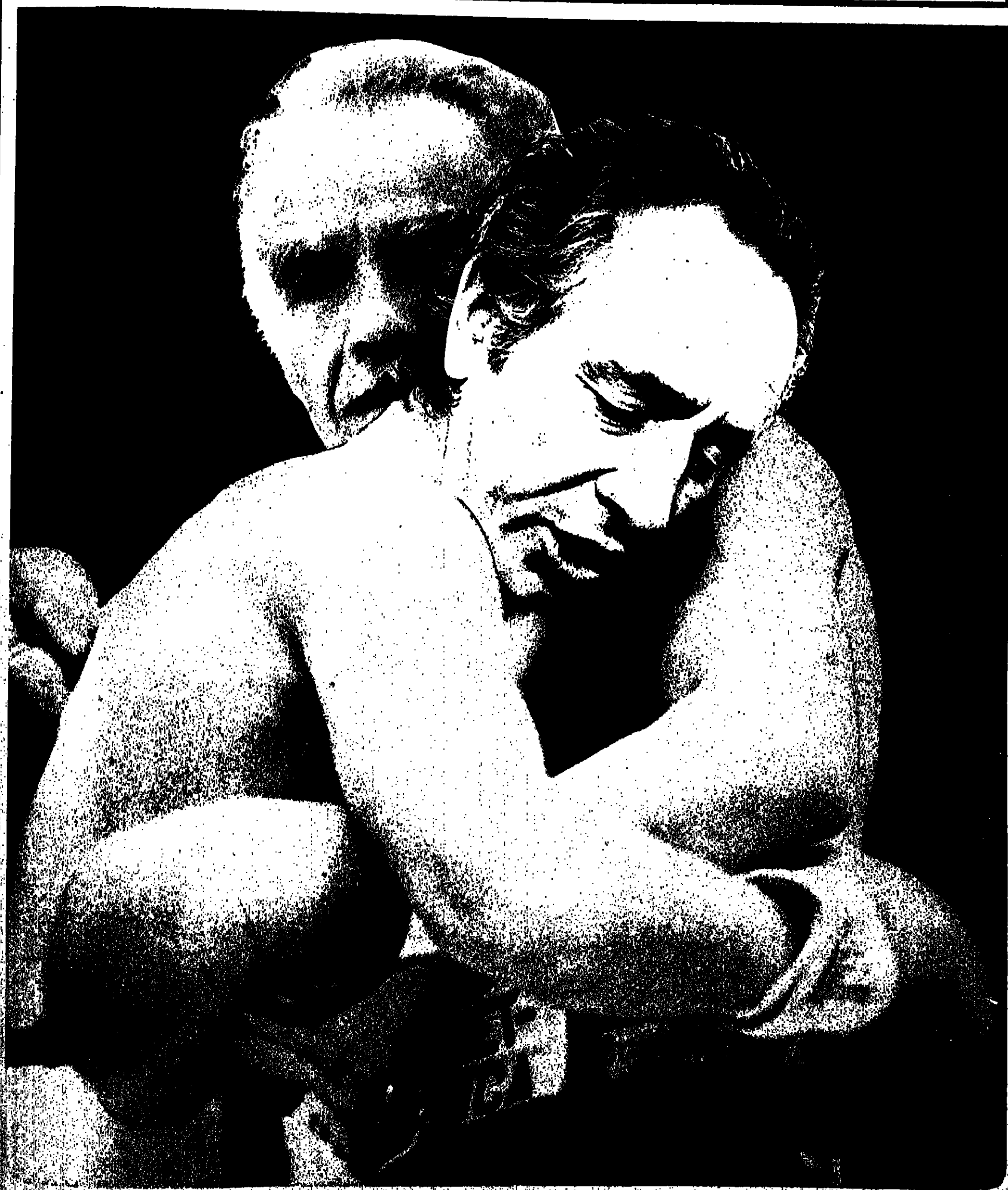
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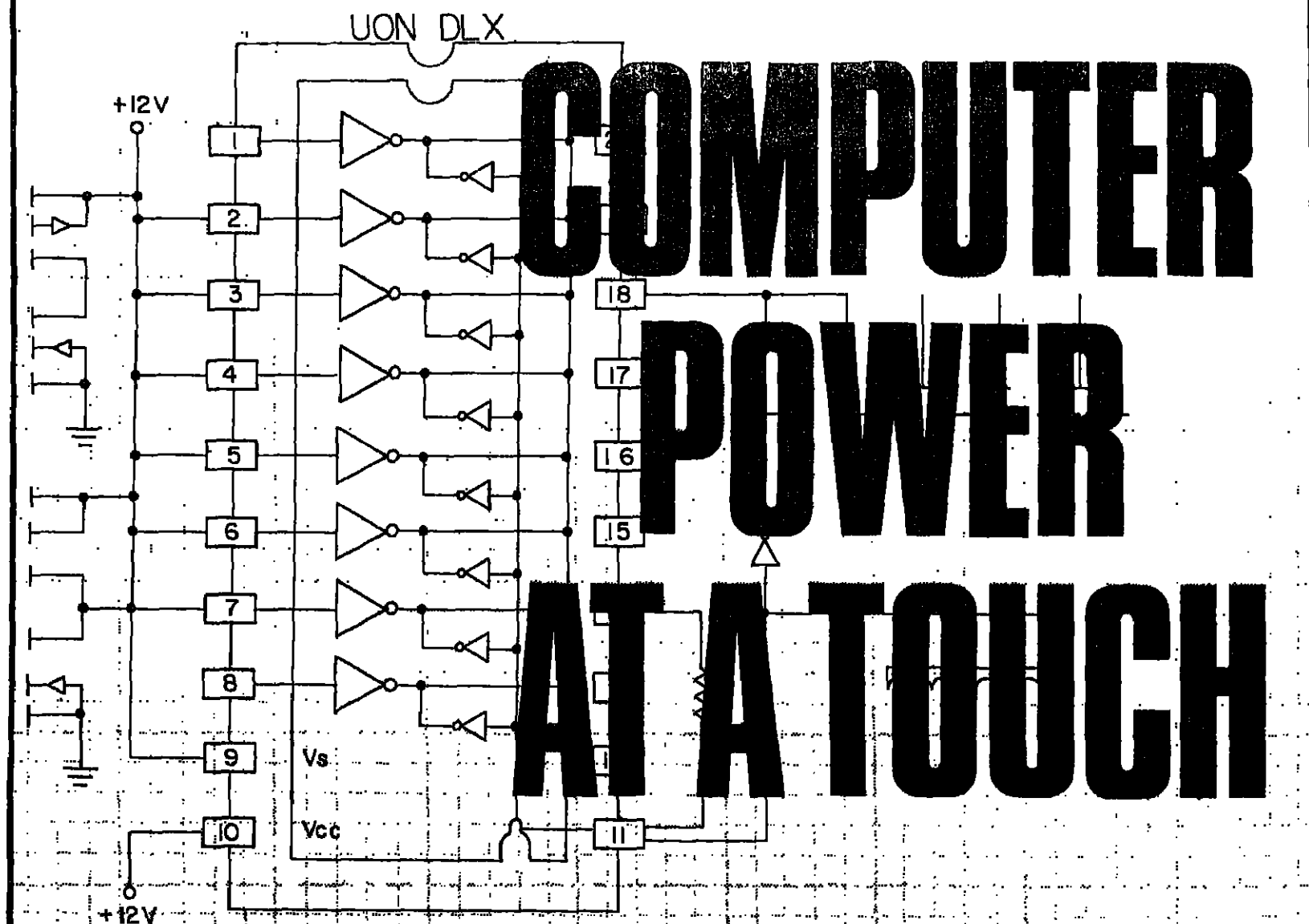
THE JERUSALEM  
**POST**  
MAGAZINE

Friday, July 20, 1984

Final round



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On the cover: Artwork by Alex. Heflyne

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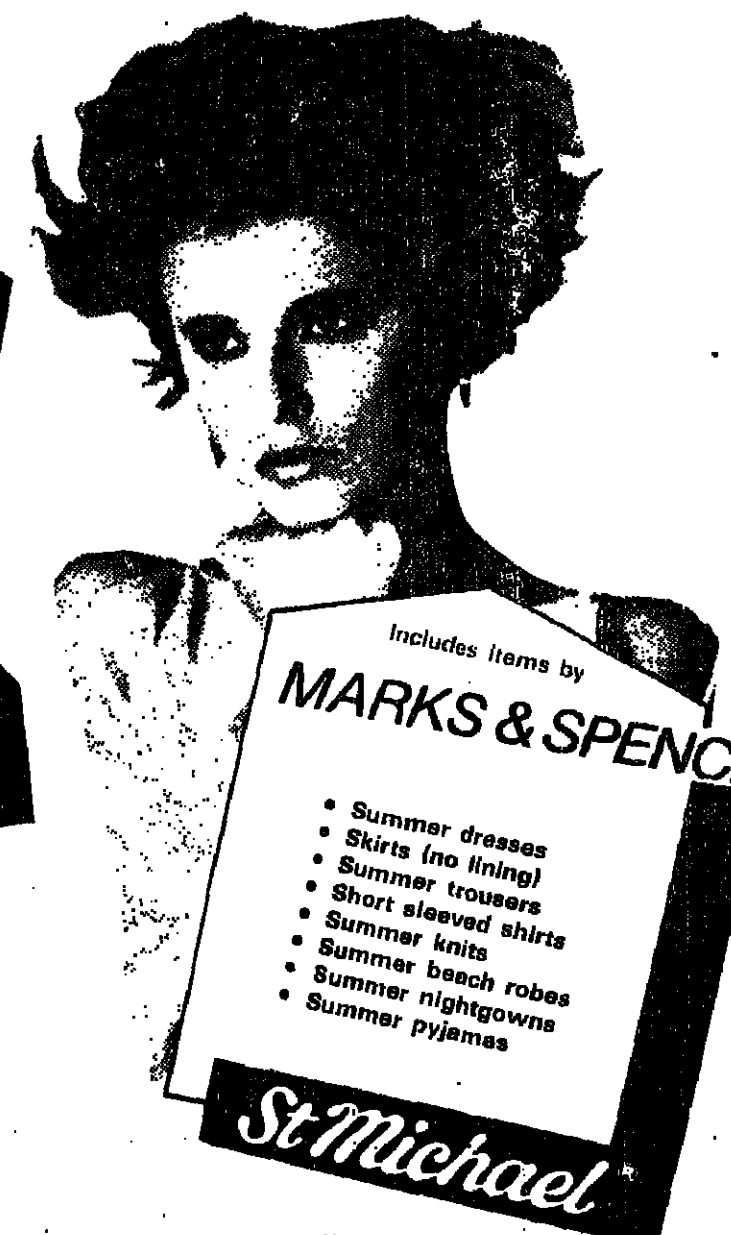
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*St Michael*



The Likud's Prime Minister Yitzhak Shamir and Labour leader Shimon Peres...

...sum up the campaign in interviews with The Jerusalem Post's David Landau

**PAGE FIVE**



"THERE IS so much hatred around us here. We feel it all the time. You can see it in their eyes. What should we do? What can we do? What have we been doing wrong to have made them hate us so?"

The speaker was one in an audience sitting across from Chief of Staff Moshe Levy in Sidon the other morning. They were young — very young — troops who had arrived there a short time earlier to begin yet another stint of keeping peace in the Galilee by controlling Sidon, over 40 km. north of the Israeli border.

These young men did not seem awed by the fact that the chief of staff, and enough other brass to sink a ship, had descended on their tiny encampment at the southern end of the city.

Viewed from the side, it looked as if the meeting area had been divided into two generations. On the left, those who had come to teach; on the right, the new generation of soldiers confronted by old problems, who needed to learn.

It was not a visit of top brass to make sure that the tents were clean and the kitchen kosher, but a dialogue between the chief of staff and his senior aides, and the men in the field.

Rav Aluf Levy did not inspect their weapons, or their uniforms. He did not cast a glance in the direction of the dining hall. He sat down opposite the 30 or so men who would be in Sidon for some time, on exactly the same hard bench as the men were sitting on, and began to talk to them. He listened to their questions, and it was clear to all present that the chief of staff had come to listen. One could speak openly.

The soldier who asked the first question introduced himself as Levy from Beit She'an. He was perplexed by the hatred, because after all, the people of Sidon were, basically, Israel's allies: they did not want the PLO back and neither did we. So why the hatred?

It is doubtful that the chief of staff's reply was tempered by the fact that it was an open secret that the soldier asking the question was Deputy Prime Minister David Levy's son.

This is not a pleasant world we live in, said the rav aluf. While it was true that the people of Sidon did not want the PLO back, they did not have the resolution or the strength to prevent it from returning. After Israel left the Shouf even the Druse, who had power and knew how to use it, could not keep their areas hermetically sealed.

Until Israel could build up an alternative force capable of helping the local population to keep the terrorists out, the IDF would have to assume that responsibility. That meant roadblocks and long queues and all the other inconveniences that come with trying to live in an environment that is basically hostile.

"What you have to do," he told the soldiers, "is make sure you carry out your duties with sensitivity. Be polite and show sympathy with the plight of those around you. But be careful. Be polite, but never at the expense of your own safety."

The chief of staff said he knew that many of his audience were asking themselves what they were doing there. Patiently, he explained the role of the army in a democracy, and then brought it down to an example they could identify with.

"If you want to prevent the enemy from taking your positions, you don't sit there behind a barricade, waiting for them to come and get you. You plan and send out units to meet them far from your defences.



Rav-Aluf Levy, on chair, on visit to Lebanon several weeks ago. In background, standing, is Aluf Ori Or.

## Face to face

The Jerusalem Post's Defence Correspondent, HIRSH GOODMAN, accompanies Rav-Aluf Moshe Levy to Lebanon, and listens in on frank conversations between the chief of staff and his men.

so that you can grab the initiative. That is what you are doing out here, ensuring that we hold the initiative and deflect the attack from our homes, and that is your duty as soldiers."

The dialogue carried on for the best part of 45 minutes, with no ceremony either preceding or following the chief of staff's visit.

MOSHE LEVY'S day had started in a cotton field near his kibbutz, Beit Alfa, in the Jezreel Valley. The helicopter landed near his car, parked on the side of the makeshift helicopter pad, with five of us in it, excluding the crew. Levy — universally known as Moshe-and-a-Half, because of his height — climbed aboard, said good morning, and closed the door. Almost immediately he started working through the plastic folders with the latest cables

and paperwork, that had been prepared by his aide, in a frenzy of activity during the short flight from Tel Aviv to Beit Alfa. Levy, apparently goes up to visit front-line units in Lebanon at least once a week. He tries to see them early on in their service, then again later in order to judge what went right and what needs reassessment.

This particular morning he devoted to a unit that was deployed in the north-east.

We landed atop a once-green hill that had been shaved by a regiment of bulldozers to make a base for the unit's headquarters. We had come to visit. We filed into a small caravan that served as the unit commander's office. The commander took his seat at the head of a table, covered by a blanket, and Levy, O.C. Central Command, Aluf Ori

Or, the divisional commander, the head of operations at General Staff H.Q., the chief intelligence officer of the North, the army spokesman, Tel-Aluf Yacov Even, and several other officers, squeezing round it.

The commander displayed an easy familiarity with Levy — perhaps they had served together in the past.

He presented the chief of staff with details of his operational deployment, down to the smallest unit, and slowly went over the specific problems in each place on the map where his men were doing duty. There was no chairman during the discussion that ensued, just a free flow of ideas and solutions to the problems that had been raised.

do about the traffic flow from north to south and vice versa. The fact that so many vehicles were being used by the terrorists to get ordnance and explosives through to operatives in the south had made it essential to search each vehicle. Another complication was that while searching these vehicles, soldiers stood a chance of becoming victims of a suicide bomber. How was one to be efficient and careful at the same time?

Because of the search process, the crossing point at Batr el-Shouf, which was now the main link between north and south because factional fighting in the north had led to all other routes being closed, was backlogged with three to five days' traffic.

The roadside, one of the officers explained, had become like a picnic ground. Vendors had set up stands, and growing piles of refuse, and the sides of the road had become an open-air toilet. The problem would get worse when winter came, those waiting to cross being confined to the shelter of their vehicles for days on end.

Levy listened, as did those around them. They made their notes and carried on with the next subject. And so it went on — subject after subject, discussion after discussion, the constant dynamic being the shared knowledge among those who had to make decisions about what the army would be doing in Southern Lebanon for as long as government policy dictated that it remain there.

Despite the closeness of the elections, there was no political connotation in anything said, not even an insinuation of anything political. The group discussed the problems at hand with what seemed to be total acquiescence in a political reality over which they had no control. On the bright side, there appeared to be some progress with the South Lebanese Army under General Antlone Lahad, units of which had recently taken over some police duties in Sidon. Soon they will be given control of several positions in Nabatya too, relieving Israeli soldiers for other duties.

The officers, however, did not seem to be deluding themselves that the time was near when Lahad could be entrusted with the area, and with ensuring that the terrorists do not return. But each step in that direction, no matter how insignificant in terms of an overall solution, was regarded as encouraging.

EMERGING from the office and a table overburdened with five different kinds of sandwiches, the officers made their way to the waiting helicopters to fly to a nearby unit headquarters overlooking Sidon. Here again the same intricate and detailed discussion — this time at battalion level.

The briefing officer was a plump major of Oriental extraction, who had prepared himself with tiny jottings in a notebook. Again five kinds of sandwiches and pots of oysersweet juice and coffee, and again the quest for detail.

The problems facing this particular battalion pertained to policing an urban area inhabited by people hostile to one another but united in their hostility to the Israelis. Keeping the peace in Sidon, and at the same time keeping the terrorists out is not easy, especially, if this has to be achieved while still giving the people living there some semblance of normalcy.

Then there was the problem of patrolling the Awali river and trying to prevent terrorists and ordnance from crossings, and life with the South Lebanese Army contingent in the city was not trouble-free.

Levy listened both to the problems and to the solutions that had been applied. Made a few suggestions and found himself contested on several ideas he put forward. The discussion around the table was a discussion of equals, where those with rank seemed to respect the practical experience of the men in the field; while the junior commander in the field seemed more than willing to learn from the experience of those who have been in similar situations in the past.

Walking out of the hut and stopping to pose with two border policemen, Levy climbed into a jeep next to the major who had briefed him, and drove off toward the bridges over the Awali. Without batting an eyelid, the major put the jeep into gear and drove off, holding the wheel with one hand, using the other to try and describe something to Levy.

At the bridge, a huge crossing facility built only recently by the IDF stood almost idle. Hardly any cars used the coastal road these days, we were told, because the various militias deployed along the way were demanding too much in "taxes" in return for the right to pass their roadblocks. Money aside, it was also a precarious journey, many a truck driver being considered less valuable than the cargo he was hauling, and therefore liable to disposal by highway robbers who controlled the factionalized roads from north to south with impunity.

A TALK with a reserve company commander while sitting on the railings of the Awali bridge, and then back into the jeeps to visit the next place. And so on, driving through



ists captured alive — "let me make one thing very clear to you all. We only kill in battle and in self-defence. That is a cardinal, basic and inviolable rule, and whoever transgresses it will be held accountable, regardless of position."

We do not want an army of robots, Levy continued, but if we do not abide by clear principles, the norms that have made the IDF different from other armies would be in danger.

He moved on to what he considered the legitimate bounds of debate. It was impossible to accept the arguments of those who have refused to serve in Lebanon for reasons of conscience. While only about 110 soldiers had refused to serve in Lebanon out of the many thousands who have been on active duty there, the phenomenon was a worrying one, in that it signalled a possibility — no matter how remote — that the IDF could be factionalized, "and if we look at Lebanon, we can see what the price of factionalization has been."

The discussion on morale and morality continued into lunch — a gargantuan affair that led the chief of staff to say, only half jokingly, that he would cut the unit's rations by 5 percent.

And again into the helicopter for the flight back to Tel Aviv. Again Moshe-and-a-Half spent the whole journey pouring over the plastic folders, initialling each document as he read it.

When the plane landed shortly after 2:20 p.m., the chief of staff hopped out, stretched himself, and said to his aide: "Come, let's get a cup of coffee and start the day's work."

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## CINEMA UNDER SIEGE

Lebanon's entertainment industry has somehow survived nine years of war. But they are seeing—and making—fewer movies in Beirut. PEARL MILLER was there last month.



LEBANON'S LATEST cease-fire is seen by most as merely another interlude in the country's continuous war, now entering its ninth year. And even though the barriers separating the Christian East and the mostly Muslim West have started to come down, Beirut remains a city divided.

The international airport has been opened again, but electricity is still rationed, and neighborhoods are without power for seven hours a day. Mail arrives two or three months late, if at all. Every new outbreak of violence puts more phone lines out of order. Even in periods of relative calm, the late afternoon and evenings are punctuated with bursts of sniper fire and the rumbling of rockets.

Yet Lebanon's entertainment industry is alive and well. It is true that some firms have closed, many are not operating at full capacity and most are losing money. But incredibly, against all odds, the film and television companies of war-torn Beirut are still more vibrant and productive than their counterparts in other, more fortunate, countries.

Thanks to the ingenuity and determination of a handful of dynamic film distributors, Beirut is still the Motion Picture Association of America (MPAA) centre in the Arab Middle East. From a city frequently under siege and occupied by foreign armies, MPAA representatives have continued efficiently and regularly to supply local cinemas and clients from North Africa to the Gulf with the latest American releases.

Tele-Liban, the national station which has three channels, has never missed a broadcast. Tele-Liban's record is something of a miracle because the studio in Hasmieh (East Beirut) has been shelled daily for almost a decade, and the studio in Tala'at Khayat (West Beirut) has been in the hands of the Shi'ite Muslim militia since last February.

Nine features, most of them melodramas aimed at audiences in the Arab world, were produced in turbulent 1983. No new movies have been filmed so far this year, but at least 12 directors are reportedly ready to begin the moment there is a long enough lull in the fighting to indicate five uninterrupted weeks of filming.

Place des Canons, the downtown square which since the mid-1920s has boasted the Arab world's 12 largest and most luxurious movie houses, is now no-man's land. Undaunted, still paying rent for their burned-out theatres, Beirut's exhibitors have added new movie houses to Hamra Street, West Beirut's cinema row, and built new multi-screen complexes in the mushrooming suburbs of Jounieh. There are currently

40 first-run cinemas and 20 second-run cinemas operating in the greater Beirut area, home to over one million survivors, soldiers, mercenaries, refugees and other displaced persons.

"THE FILM industry epitomizes the dynamism which is Lebanon," said Joseph Vincenti, the brash, quick-thinking Lebanese of Italian origin who distributes Orion, PSO and Lorimar fare to the Arab Middle East.

Unable to use his official headquarters in the Place des Canons for the past 10 years, Vincenti is operating out of "temporary" offices in a bomb shelter in Ashrafieh, East Beirut's most frequently shelled neighbourhood. A portable generator ensures that his telephones round the clock. All of Vincenti's mail and films are sent to the nearby island of Cyprus. There they are collected by an agent who forwards them to Lebanon by boat. In Beirut the films are neatly subtitled in French and Arabic.

"I've never stopped importing films into Lebanon and I've never failed to supply my clients in the Gulf, Jordan, Iraq, Libya and Syria," says Vincenti, whose 1983 line-up numbered 50 features. In the midst of Israel's 1982 invasion, he released *First Blood*, produced by another Lebanese, Mario Kassab.

Even if Beirut's airport doesn't stay open for long, the MPAA estimates that it will distribute more than 200 American and European films to the Arab world via Cyprus this year. Sick, efficient middlemen, the MPAA representatives epitomize the quintessential Lebanese who, with one foot in each culture, have long served as perfect bridges between Western business interests and Arab consumers. Most of them are polyglots who slip effortlessly from Lebanese Arabic into French, English and sometimes Italian.

Well-versed in the fine points of gracious living, they often own a Mercedes, smoke Havana cigars, stock vintage French wines and buy their clothes in Paris, London or Rome.

Some are actually second generation cinema men. Vincenti inherited his. Milla Filini, Mario Haddad's father Georges opened Beirut's first cinema in 1919, imported the first talkie in 1931 and premiered the first cinemascopic picture, *The Robe*, in 1953, concurrently with London, Paris and New York.

LEBANON'S distributors today are operating in a world gone wrong, turned upside down.

West Beirut, once a beautiful Mediterranean area, is now a shabby, dirty Middle Eastern back yard

ruled by feuding militias and anarchic street gangs. By 5 o'clock in the afternoon, the streets are deserted. The once fabulous restaurants along the Corniche are empty by 10 p.m. The night clubs have closed, the exclusive boutiques have relocated in the east. Along Hamra Street, once Beirut's Champs Elysées, sidewalk vendors hawk cigarettes, religious books in Arabic and paperback adventure stories in French.

The atmosphere of violence is heightened by the poster war currently raging between West Beirut's various political factions and the film distributors. On every wall clenching fists and pictures of the Ayatollah Khomeini compete for space with pictures of American actor Richard Harrison, armed to the teeth as the star of *Reggie Mission*.

"There's no longer an audience for quality movies here on the west side," explained Emil Dabague, co-director of Dollar Codex Film Company, which is located just off cinema row.

"All films used to play both sides of the city. Now I'm showing *Tender Mercies* only in the east. There is still an educated population living in West Beirut, especially in the area around Hamra Street. But the situation has deteriorated so much that they're afraid to go out. And those who aren't afraid don't really want to associate with the type of Lebanese now going to the movies in West Beirut."

ONCE HAMRA Street's spacious movie houses offered three shows daily. Now there are only matinees. Only a brand new Egyptian melodrama, or an especially thrill-packed adventure like *Beast Hunter*, can sell more than three dozen tickets a screening.

Nonetheless, no exhibitor with cinemas on Hamra Street is talking about closing. Not Khalid Itani, a Moslem who lives in the west, and not Mario Haddad, a Christian who lives in the east.

"For years we've made very, very good money from the movies," said the jovial, monolingual (Arabic only) Itani, who owns 10 West Beirut cinemas and distributes 10 Italian and Far East action films a year. "We can't close now just because business is bad. Only two years ago things were so calm that people living in the east were crossing the green line regularly and we had a fantastic season on Hamra Street. No, we must be patient and wait."

*Yahallah* (God willing), things will get better.

past eight months." As he spoke, workmen replaced panes of glass shattered by a recent shelling. Last October Haddad's offices were partially destroyed by a bomb that also destroyed a vault containing 100 films.

"You know, we've had our three cinemas on Hamra Street from the '60s," he said. "They were the most successful in the Middle East. They did such tremendous business that everyone from Beirut to Jeddah talked about it. Any picture shown in our El Dorado automatically became a hit elsewhere."

"I've had most of my employees since the '60s. Some, like the projectionist at the El Dorado, have been with us for 35 years. Closing theatres would mean throwing people into the street. No, even if we lose money every day, every week, every month, we will keep going as long as we can. I only closed my two cinemas in Ashrafieh because the security situation was so bad that my employees could never work."

THE BOX OFFICE is healthier, but not well, across the rugged green line in East Beirut, where all posters mourn the martyred Bashir Jemayel and his impossible dream of reunifying Lebanon.

Only in Jounieh, the former beach colony which is rapidly being converted into Lebanon's new Paris on the Mediterranean, is there a semblance of business as usual. But then Jounieh, out of range of most West Beirut guns, is the centre of a major building boom. Filipino maids clean large, modern houses while Sri Lankan nannies look after the children of displaced families currently living permanently in resort hotels. While West Beirut sleeps restlessly, Jounieh indulges in fine French cuisine, frequents nightclubs and gambles in the casinos.

"In Jounieh, people stop going to the movies only when the bombing is very heavy," said Rafful Azar, owner of five screens, four of them located in his 10-storey luxurious Val de Zouk shopping centre/office building complex. "Not because the cinemas themselves aren't safe — all movie houses in Beirut are subterranean bomb shelters. But because getting to and from the movies doubles the risk of being hit by a shell. Since we opened our new season last October, we've had maybe five or six major crises that resulted in short weeks. But once the 'events' were over, people forgot and began to live normally again."

Added Azar's son Ronald: "Even if there are only two Lebanese in the audience, we show a film. We lose the same amount of money if we sell one ticket or 25, and closing would mean doing exactly what those who

send the bombs want. As long as people want to see a movie, the show goes on. That's our form of resistance."

IT WASN'T difficult for the clever film merchants of Beirut to figure out how, amid the chaos, they could keep the Arab world well stocked with American films. The real challenge, all say, is luring Lebanon's population back into the cinema houses. An estimated 50 per cent of the film-going public has lost the habit. And the distributors blame the video pirates more than the war for this.

Regardless of religious and political persuasion, many Lebanese get through the long periods of shelling by watching video movies in their bomb shelters. There are today an estimated 300,000 sets in the country, one for every two colour TV sets. On each corner of East and West Beirut, software suppliers openly sell pirated copies of the latest U.S., European and Egyptian films, confident that a government that cannot guarantee law and order in the streets will not enforce copyright laws. Sometimes, important titles are hawked in Beirut only one day after they open in Los Angeles, London and Cairo. Often, a second version, subtitled in Arabic by the Lebanese distributor, appears in video shops before the movie itself can be released locally.

"I'm paying four security guards \$3,000 a month to protect my prints from pirates," said Haddad. "No projectionist goes into his booth unaccompanied. No film leaves my office if I haven't personally signed it out, and if it isn't carried by two different employees. But even I can't control what happens to prints while they are at the customs, censorship or national security office."

"We have lost the over-30 age group to video," complained Hikmat Antypas, who owns four cinemas in the eastern enclave and distributes Universal, Paramount and MGM/UA in the Arab Middle East.

They got used to staying home, seeing movies that hadn't even opened in Beirut. Just three years ago there were more than 50 cinemas in our mountain towns. Now there are only seven or eight. A whole family can go to the movies for eight pounds, the price of the cassette. A single cinema ticket costs 12 pounds."

FUELLING the video boom is the inability of Tele-Liban to produce local programmes under fire. Before the civil war erupted in 1975, Lebanon was the Arab world's leading producer of original dramas. Until 1982, Tele-Liban could still produce enough to fill all the time slots. Now



the conscientious staff of national television can barely manage two hours a week of amateur variety shows.

The studios in both Hasmieh and Tala'at Khayat are hidden behind sandbags and are broadcasting as a network instead of separate channels. Relay stations are out in the south, the Bekaa Valley, and the Christian town of Zahle. The EBU (European Broadcasting Union) satellite at Arabieh is down, which means Lebanon will not see the Olympics live. Tala'at Khayat is occupied by the Amal militia, which now broadcasts its own version of the evening news. The Hasmieh control room has sustained 50 direct mortar hits. Technicians frequently can't leave Hasmieh to go home, so a dormitory has been set up in the projection room.

"I can tell you that some days the shelling has been so strong that our technicians run the machines while lying flat on the floor," said Antoine Remy, Tele-Liban's programming and production manager. "But they never stopped broadcasting, not for even five minutes."

BEIRUT last month was a city divided. The Western countries had their embassies in the east, the Eastern bloc countries in the west. Lebanese weren't showing passports or identity cards to cross from one sector to the other, but kidnapping was so rife that most were phoning ahead to get guarantees of safe passage from the various factions.

Most severely affected were movie makers like George Chalhoub, one of the actors banned in the Arab Gulf for participating in the controversial *Death of a Princess*. He completed principal photography on his first feature, *Ghost of the Past*, last August.

"During the five weeks we filmed, there was shelling every day and three or four bombings," said Chalhoub, interviewed in the Jounieh resort hotel where he and his family have been living for the past year. Their home, located in Hasmieh, is no longer safe.

"Everyone was afraid, but somehow we managed. Difficulties came later when we had to do dubbing in the studio. Equipment available in Beirut is so antiquated, you see, that we can't film with direct sound. Well, all September, Baalbek studio was shelled daily because it is located next door to the home of President Amin Jemayel. Then we had a peaceful period, but the Shi'ite and Druse actors who live in the west were afraid to cross the green line. Finally, we got them guarantees of safe passage and personally collected them every morning from the museum crossing."

After 18 years in the business, Studio Baalbek is about to close. The decision is unrelated to the studio's precarious location. The investment company that owns the land simply feels that given the cinema industry's current situation, high-rise office building will bring in more revenue.

AT EAST BEIRUT'S other studio, Haroun, which is owned by two brothers, the equipment hasn't been used in eight months. The Harouns' sister, usually a West Beirut resident, is living with her family in the sound stage. The recording lab has been turned into a bomb shelter. But the Harouns intend to sit the bad period out.

"I spent 10 years working in Sierra Leone, earning enough money to buy all my equipment," said Raymond Haroun. "Business was great until the '80s. Even in 1983 I provided lab facilities for six or seven features. This year we haven't even had an order for a copy. But we are a stubborn people in this industry. We are not going to close."

The determination voiced by Haroun is echoed across the city at the Ministry of Information, which, like the television, is also occupied by the Shi'ite Muslim militia. Even now Ghassan Abu Shakra, director of the department of cinema, theatre and exhibitions, is planning a campaign to encourage American and European film-makers to use Beirut as a movie location.

ACROSS the city, the Lebanese makers like George Chalhoub, one of the actors banned in the Arab Gulf for participating in the controversial *Death of a Princess*. He completed principal photography on his first feature, *Ghost of the Past*, last August.

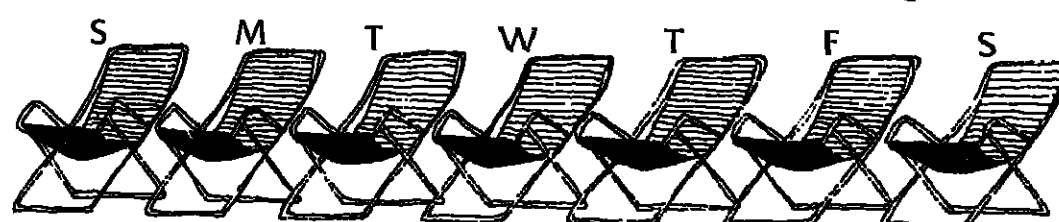
"Beirut is a sad place today," said Tala'at Sabah, who, with his three brothers, has a virtual monopoly on the distribution of Egyptian films in the Middle East. "But there is only Beirut. I tried to work in Cairo, I tried to work in Amman, I tried to work in Damascus and in the end, during the worst fighting, I would find myself back in Beirut because only from here can you call London, only here is the banking system efficient."

"We will always find a way of working," added Hikmat, the MPAA distributor of Syrian origin. "We Lebanese like to work. Without work we cannot live. It is in our blood, like a cancer. To the end we will work. That's why I'm proud to be a Lebanese, in spite of the current sad state of my country."

Published in cooperation with the Los Angeles Times Calendar.

FRIDAY, JULY 20, 1984

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Price valid until July 31, 1984.

THE JERUSALEM POST MAGAZINE

PAGE NINE



WITHIN the past year, Israel has been forced into the most severe economic crisis in its entire 36-year history. The present situation was brought about by unfavourable economic conditions from 1973 onwards.

The problems following the Yom Kippur War stemmed mainly from the cost of the war itself; the unavoidable increase in the defence budget; the energy crisis and the resultant rise in oil and other import prices. However, the continued downward trend in Israel's economic growth from the mid-70s, especially the accelerated deterioration of 1981-1983, were a direct consequence of our own economic policy.

A number of disturbing changes have occurred in Israel's economy since 1973:

□ The annual growth of the Gross National Product has decreased drastically.

□ The balance of payments deficit and foreign debt have swelled to unprecedented dimensions.

□ The annual inflation rate has skyrocketed, from 30 per cent in 1976 to 190 per cent in 1983 and to an estimated 400 per cent in 1984.

To substantiate the claim that these developments resulted mainly from recent economic policy, we will compare the country's economic development during two contiguous 11-year periods: 1962-72 and 1973-83. Later we will define the objectives which should guide a new economic policy, designed to bring the country out of this crisis.

**ECONOMIC GROWTH.** During the 22 years reviewed, Israel's GNP increased by 261 per cent in real terms, a 6 per cent average annual growth. On the surface, this rate would seem acceptable, comparing favourably with those of the developed Western countries. A more detailed examination, however, shows that while the GNP increased by 162 per cent from 1962 to 1972 it rose only 39 per cent from 1973-1983. It follows that the average annual growth rate, which reached 9.1 per cent during the first period, plummeted to about 3 per cent in the second. In dollar terms, the GNP increased by nearly \$10 billion during the first period, in the second, by only a little over \$6 billion.

What did Israel's economy do with the resources at its disposal? How were they apportioned among the major applications: private consumption, public civil consumption, defence and investments? (Fig. 1)

A review of economic trends over the two periods as illustrated shows □ The rate of private consumption as a percentage of the GNP decreased in the first period, but increased significantly in the second.

□ The high, stable first period investment rate dropped demonstrably from 1973 to 1983.

□ During the first period, the rate of defence expenditures increased immensely; in the second, however, it remained quite stable.

It should be emphasized that the significant rises in defence spending during the first period took place after the Six Day War and during the War of Attrition. While it is true that defence spending jumped at the beginning of the second period (following the Yom Kippur War), it subsequently tapered off. Despite the increase brought about by the Peace for Galilee campaign and the Israeli presence in Lebanon in terms of GNP percentage, the rates of expenditure were the same during both periods.

The rate of public civil consumption remained stable at about 10.5 per cent of GNP throughout the two periods. But government subsidies and transfer payments rose steeply

during the second. This in turn caused net tax income to drop, and government deficits to increase.

The most characteristic development of the second period was increased private consumption and an almost equal drop in investments. In other words, private consumption rose faster than the country's economic growth, diverting resources from investments in the economy, and slowing the growth rate even further.

**THE SIGNIFICANCE** of the big changes in private consumption and investments can be more clearly perceived in the light of GNP increments and applications for each of the two periods under review (see Fig. 2).

During the first period, the increase in private consumption amounted to only half that of the GNP. In the second, it rose to 103 per cent. During the first period, therefore, the remaining half of the GNP increase could be devoted to investments, defence and public civil expenditure. During the second period, however, the increases in defence and civil spending had to come at the expense of Israel's foreign debt and balance of payments deficit, both of which increased tremendously.

Thus we see that the second period violated the basic internal balance necessary to any sustained economic growth. Too much private consumption and the GNP surplus is too small to meet the needs of the economy, resulting in severe economic disturbances. The worst case is where private consumption equals or exceeds the entire GNP increase, which has led to the crisis that has engulfed Israel from 1981 to the present day.

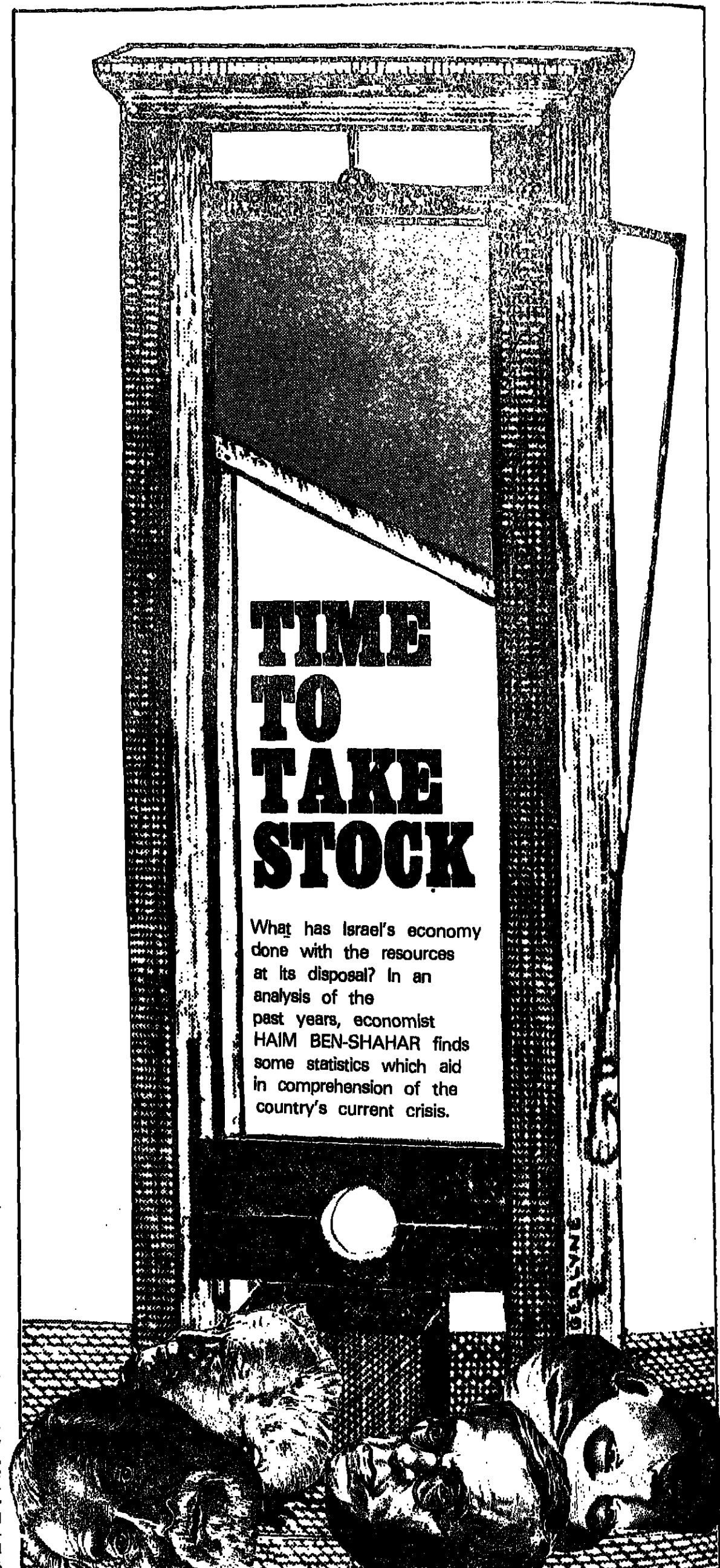
Another surprising finding: despite low private consumption as a percentage of GNP during the first period, the *per capita* growth rate of private consumption was higher than in the second period, averaging 4.3 per cent as against 3.3 per cent per year. Thus, the standard of living improved more rapidly during the first period than during the second. Accordingly, the image of private prosperity in recent years does not result from an accelerated growth rate in private consumption, but from the *absolute level* reached by the living standard.

Even though *per capita* private consumption grew slowly during the second period, it nonetheless grew more rapidly than the GNP, disrupting the vital balance between them.

The government failed to adjust private consumption to the declining growth rate of the GNP.

The crisis is evident in the magnitude of Israel's foreign debt and balance of payments deficit, as well as its astronomical inflation rate. Even more damning is the great lack of resources for defence and other public expenditure. Relatively low private consumption during the first period left a substantial GNP surplus which enabled a dramatic increase in the size and combat-readiness of the IDF, strengthening Israel's military position. It also permitted public spending at an increased rate parallel to that of the GNP, creating a vast improvement in the quality of public services.

In the second period, the negative discrepancy between private consumption and the GNP not only damaged Israel's military position, but also forced a curtailment of the public services essential for a modern society. In addition, it virtually eliminated the investments required to feed a growing GNP. The unfavourable trends of the second period were clearly perceptible as



## TIME TO TAKE STOCK

What has Israel's economy done with the resources at its disposal? In an analysis of the past years, economist HAIM BEN-SHAHAR finds some statistics which aid in comprehension of the country's current crisis.

PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT

## POST PULL OUT GUIDE

### The Poster

#### ENTERTAINMENT

##### Jerusalem

**ADVENTURES IN JAZZ** - With well-known musicians. (Pupod, today at 1.30 p.m.; Wednesday at 9.30 p.m.)

**APPLES OF GOLD** - About the significance of the history and Temple of the Jewish people from the time of the early Zionist movement to the present. (Ramada Renaissance Hotel, Sunday at 8.30 p.m.)

**AUDIOVISUAL SLIDE PRESENTATION** - Photographed by the late Yehuda Ruben. (Jerusalem Biblical Zoo, Tuesday at 4 p.m.)

**THE BEST OF SHALOM ALEICHA** - Stories by the famous Yiddish writer, performed in English. (Hilton, tonight at 9.30 p.m.; King David, tomorrow at 9.30 p.m.)

**DANNY GOTTFRIED'S JAZZ QUARTET** - Danny Gottfried, piano; Nissim Yemini, drums; Teddy Kling, double bass; Albert Pimentel, saxophone. (Original jazz pieces, plus famous works. Israel Museum, tomorrow at 9 p.m.)

**FIND A GOOD WOMAN** - Musical with risqué songs about a bride and groom. (Gerard Behar Centre, tomorrow at 9 p.m.)

**ISRAELI FOLKLORE** - Taste of Israel Dances. (Pupod's Tammam Folkdancers, International Cultural Centre for Youth, 12 Enech Refaim, tomorrow at 9 p.m.)

**ISRAELI JAZZ FESTIVAL** - Paco de Lucia, guitar; Gilberto Gil, vocal; Tania Mann, piano and vocal. (Jazz House, Spanish and South American music. Sultan's Pool, Thursday at 8 p.m.)

**JAZZ** - With the Freddie Weisgal Trio. (Hilton, Monday at 9 p.m.)

**JAZZ** - Freddie Weisgal, piano; Eric Heller, bass; Sam Glazner, trumpet. (American Colony Hotel, Nablus Rd., Thursday at 9 p.m.)

**KAVAROT BAND** - Reminiscence after 10 years in a series of concerts. (Sultan's Pool, tomorrow at 9.30 p.m.)

**MUSICAL MELAYE MALKA** - With new Disputo Yehuda Band. (M. Zion Centre, tomorrow at 9.45 p.m.)

**MUSICAL MELAYE MALKA** - Hassidic rock with Shalom. (Israel Centre, 10 Shalom, tomorrow at 9.45 p.m.)

**RABBI SHLOMO CARLBACH** - Hassidic songs. (Pupod, Tuesday at 9.30 p.m.)

##### Tel Aviv area

**BETWEEN BELLS** - Musical about a school. (Petah Tikva Motel, tonight at 10 p.m.; Beit Leisim, Tuesday, Wednesday at 9 p.m.)

**BLACK VELVET** - Fresh folk music. (Old Jaffa, Hasimiah, tomorrow at 11 p.m.)

**DUDU TOPAZ** - Satire programme. (Givatim, Shavit, tonight at 10.30 p.m.; Neve Zedek, Wednesday at 9.30 p.m.)

**FOLK MUSIC** - The Parvarim and The Dudaim. (Old Jaffa, El Hamam, tomorrow at 10 p.m.)

**HANOUCH ROSENBERG** - Pantheistic performance. (Beit Leisim, tonight at 9.30 p.m.)

**HUMOROUS PROGRAMME** - With Meni Pe'er and Yossi Salit. (Old Jaffa, El Hamam, tonight at 10.15.)

**ISRAELI JAZZ FESTIVAL** - Paco de Lucia, Spanish guitarist; (Mann Auditorium, Wednesday at 9 p.m.); Tania Mann, piano and vocal. (Hilton Hotel, Wednesday at midnight); McCoy Tyner, piano. (Hilton Hotel, Thursday at midnight)

**JAKI BYARD** - Jazz pianist. (Tel Aviv Museum, Thursday at 9 p.m.)

**JAZZ** - Danny Gottfried, piano; Albert Pimentel, flute, clarinet; Teddy Kling, cello, contrabass. (Cafe 101, 84 Hayarkon, tomorrow at 11 a.m.)

**THE MAGICAL TRIO** - Jazz with Michael Greenblatt, Eli Dvir, Zippora Bat-Yehuda. (Dan Hotel, Monday at 8 p.m.)

**MATTIYAHU AND ALEXANDER** - Music by Susha Agor. Presented by Matti Caspi. (Neve Zedek, tonight at 10 p.m.)

**MEIR ARIEL** - Programme of songs. (Old Jaffa, Hasimiah, Monday at 9 p.m.)

**MUSICAL CABARET** - On Tel Aviv people and places. (Old Jaffa, Hasimiah, tonight at 10 p.m.; Wednesday at 9 p.m.)

**OVER AND BEYOND** - Parapsychology with Chelbi Teom. (Old Jaffa, El Hamam, tonight at 10 p.m.)

**SEASHORES** - Songs of Nahum Hayman. (Hilton, Karmel Shavit, tonight at 10 p.m.)

**SHLOMO ARTZI** - New programme of songs. "Dance". (Tzavta, tonight at 10.15 a.m.)

**UPPER JAZZ CELLAR** - With well-known musicians. (Beit Leisim, Sunday at 10 p.m.)

#### CHILDREN AND YOUTH

##### Jerusalem

**CAGLIOSTRO THE FANTASTIC** - Magic show. Plus acrobats, clowns, 5-piece band. (Israel Museum, Mayer Terrace, Sunday, Thursday at 5.30 p.m.)

**THE ENCHANTED SHOW OF PABLO ARIEL** - Everything is magical: slings, colours, music, mime (for ages 5-9). (Israel Museum, Tuesday, Wednesday at 4 p.m.)

**HANSEL AND GRETEL** - Puppet theatre for ages 3 and above. (Train Theatre, Liberty Bell Garden, Thursday at 5 p.m.)

**THE JERUSALEM BIBLICAL ZOO** - Children's tour in English and Hebrew. Adults welcome. (Biblical Zoo, Sunday, Wednesday at 4 p.m.; Tuesday at 5 p.m.)

**MEET THE MAGICIAN** - Top Israeli magician perform. (Israel Museum, daily at 10 a.m., except tomorrow.)

**OLD KING COLLEGE** - Theatre. (Gerard Behar, Sunday at 4 p.m.)

**"PANTO"** - Musical pantomime with Hana. (Rosenberg and friends, Jerusalem Theatre, Thursday at 4.30 p.m.)

**STORY HOUR** - A collection of folk tales, plus original stories. (Khan, today at 2.30 p.m.)

**THE WAY BEHIND THE SHADOW** - Puppet theatre for ages 4-7. The story of a kind monster. (Train Theatre, Monday at 5 p.m.)

**WHO KNOWS THE MAN IN THE WALL?** - Musical puppet show for ages 3-12. (Train Theatre, tomorrow at 11.30 a.m.)

**Tel Aviv area**

**FROM LAUGH TO LAUGH** - Chaplinesque clown performance. (Beit Leisim, Upper Cellar, tomorrow at 11.30 a.m.)

**"PANTO"** - (Rishon Lezion, Tzavta, tomorrow at 6 p.m.)

**THE KNOW QUEEN** - With Eric Smith and his puppets. (Nahmani, Tuesday at 4.30 p.m.)

**T.V. TIME** - Entertainment with stars of various Educational T.V. shows. (Wax Museum, Amphitheatre, daily at 11 a.m.)

**Haifa**

**MUSICAL MUSEUM** - A musical tour through the museum. (Haifa Museum, tomorrow at 11 a.m.)

**THE SNOW QUEEN** - (Shavit, Wednesday at 4.30 p.m.)



Tania Mann participates in the Israel Jazz Festival in Tel Aviv on Wednesday, and in Jerusalem on Thursday.

#### MUSIC

All programmes start at 8.30 p.m., unless otherwise stated.

**Jerusalem**

**ORGAN RECITAL** - Jean Marc Peller (Lacerte) Works by Grigny, Bach, Brahms, Albin (Dormition Abbey, Mt. Zion, tomorrow at 9 p.m.)

**MUSIC OF THE BAROQUE** - Recorders, soprano, viola da gamba, harpsichord, lute. (Old City, Reskemer Church, Sunday)

**TERRACE CONCERT** - With The Terrace Quartet. Light classical, popular, folk and jazz music. (Israel Museum, Tuesday at 9 p.m.)

**CHOIR CONCERT** - Jugendkantorei Speyer. Conductor Dietmar Mettlich. A cappella works by Mendelssohn-Bartholdy, Bach, Brahms, Schubert and others. (Redeemer Church, Thursday)

**THEATRE**

All programmes are in Hebrew unless otherwise stated.

##### Jerusalem

**A GOOD JERUSALEM BOY** - Train Theatre production. Israel today set against a background of the 1940s. (Gerard Behar Centre, Wednesday at 9 p.m.)

**CALLIGULA** - by Albert Camus. Khan Theatre production. About the wicked Roman emperor. (Khan Theatre, tomorrow at 9.30 p.m.; Sunday, Tuesday through Thursday at 8.30 p.m.)

**SATAN IN MOSCOW** - By Mikhail Bulgakov. Heptaleia Municipal Theatre production. A satire. (Jerusalem Theatre, tomorrow at 9 p.m.; Sunday through Wednesday at 8.30 p.m.; Tuesday also at 4.30 p.m.)

**Tel Aviv area**

**ALL MY SONS EXCEPT NAOMI, OR THE SHORES OF SWITZERLAND** - Beit Leisim production. A satire on Israeli society. (Beit Leisim, tomorrow at 9 p.m.)

**THE INTELLECTUAL, THE WHORE AND THE CLOWN** - Mini musical. Hasimiah production. (Old Jaffa, Hasimiah, tonight at midnight, tomorrow at 9.30 p.m.; Sunday at 9 p.m.)

**LIES** - Cameri production. About the friendship between two families. (Cameri, tomorrow through Wednesday at 8.30 p.m.)

**PASADOBIA** - Israeli play about a crazy night in a couple's life. Tzavta production. (Tzavta, tonight at 9.30 p.m.; Wednesday at 9 p.m.)

**WALKING TOURS**

(In English)

**Jerusalem**

**Jerusalem Through the Ages**

Sunday and Tuesday at 9.30 a.m., Thursday at 2 p.m. - Jewish sites. Carlo, Western Wall excavations.

##### Tel Aviv area

**NEW WORKS** - By Yossi Mar-Chaim and Arik Shapira, performed by various artists. A mixture of jazz, electronic music, multi-media and night music. (Tel Aviv Museum, tomorrow at 9 p.m.)

**CONTINENTAL SINGERS (USA)** - Christian songs. (Old Jaffa, Immanuel Church, 9 Beer Hoffman, Wednesday)

**Others**

**HAIFA SYMPHONY ORCHESTRA** - Conductor Meir Wiesel. Soloists: Annon Yeshurun, bassoon; Tzella Chibovsky-Heck, trumpet; Gary Weinstein, trumpet. Works by Handel, Vivaldi, Corelli, Bach. (Old Acre, Knights Hall, tomorrow at 9 p.m.)

**NETANYA ORCHESTRA** - Conductor Samuel Lewis. Open-air concert of light classical music. Viennese and Broadway melodies, Israeli and Jewish songs. (Netanya, Kikar Ha'atzmout, Tuesday)

**DANCE**

**Tel Aviv area**

**THE DUTCH NATIONAL BALLET** - Works by Hans van Manen. (Mann Auditorium, tomorrow at 9 p.m.)

**ISRAEL'S 35TH ANNIVERSARY** - Works by Sara Levi-Tanai, Binyamin Zannich and Rona Sharet. (Neve Zedek, 6 Yehuda, Thursday at 9 p.m.)

**QUARTET FOR TWO** - Selection of love excerpts from plays by Beckett, Pinter, Wilde and Waelder (in English). (Imperial Hotel, 66 Hayarkon, tonight at 10 p.m.)

**THE TEMPEST** - By Shakespeare. Cameri Theatre production. (Cameri, Thursday at 8.30 p.m.)

**TOP GIRLS** - Satire. Cameri Theatre production. (Tzavta, Thursday at 8.30 p.m.)

**Haifa**

**NOT NOW DARLING** - Comedy. Yuval Theatre production. (Shavit, tonight at 10 p.m.)

**SANGER** - Hahimish production. About the Tel Aviv drug world. (Haifa Theatre, tomorrow through Thursday at 8.30 p.m.)

(For last minute changes in programmes or times of performers, please contact box office.)

Material for publication must be at The Jerusalem Post offices in Jerusalem (in writing) on the Sunday morning of the week of publication.



## JERUSALEM Cinemas

### CINEMA 15 NJO

Buses 18, 19, 24, Tel. 415087  
Fri., July 20  
Double feature/1 ticket:  
The Good, The Bad And The Ugly  
2.30  
Le Choe 4.30  
Sat., July 21  
Pink Floyd, The Wall 7.45  
Zorba The Greek 9.30  
Sun., July 22  
Tom Thumb 4  
Flashdance 5.45  
Double feature/1 ticket:  
The Good, The Bad And The Ugly  
7.30  
Le Choe 9.45  
Mon., July 23  
Tom Thumb 3.30  
Fiddler On The Roof 5.35  
Pink Floyd, The Wall 8  
Zorba The Greek 9.30  
Tue., July 24  
Tom Thumb 3.30  
Fiddler On The Roof 5  
Flashdance 8  
Pink Floyd The Wall 9.30  
Wed., July 25  
Tom Thumb 3.30  
Flashdance 5  
Fiddler On The Roof 6.30  
Paper Moon 9.30  
Thurs., July 26  
West Side Story 4.30  
Paper Moon 7  
West Side Story 9.15

EDEN  
3rd week  
SUPER GIRL  
Sat. 9.30  
Weekdays 4, 7, 9

EDISON  
4th week  
CASA  
Sat. 9.30  
Weekdays 4, 7, 9

HAIRA  
Sat. 9.30, weekdays 9 only  
PASSENGER  
IN THE RAIN  
Weekdays 4, 7  
H.M.K. BANDITS  
10.30 a.m.: 1.45 DSN AN

ISRAEL MUSEUM  
Sun., Mon., Thur. 11, 1.30, 4;  
Tue., Wed. 11  
TRON  
Tue. 6, 8.30  
LOCAT. HERO

KFIR  
4th week  
INDIANA JONES  
AND THE TEMPLE  
OF DOOM  
Sat. 9.30  
Weekdays 4.45, 9  
10.30 a.m.: 1.45 DSN AN

MITCHELL  
4th week  
LA TRAVIATA  
Sat. 9.30  
Weekdays 7, 9

ORIGIL  
Sat. 9.30; weekdays 7, 9  
BLOOD WEDDING  
Weekdays 4;  
CINDERELLA  
10.30 a.m.: SABARA

ORION  
Sat. 9.30  
Weekdays 4, 7, 9  
ZIGZAG STORY  
Double feature/1 ticket:  
Operation Dumboville  
10.30 a.m.  
BLACK PIRATES  
Morning price: 15250

ORNA  
Tel. 224733  
POLICE ACADEMY  
Sat. 9.30  
Weekdays 4, 7, 9  
Sunday 15250

RON  
Israeli film  
BURNING  
LAND  
(Terrence Young)  
Sat. 9.30  
Weekdays 4, 7, 9

## SEMADAR 3rd week

YENTL  
Saturday 9.15  
Weekdays 6.45, 9.15

SMALL AUDITORIUM  
BINYENI HA'UMA  
3rd week  
TENDER MERCIES  
Sat. 9.30  
Weekdays 7, 9

## TEL AVIV Cinemas

ALLENBY 3rd week

CASA  
Tonight 10, Sat. 9  
Weekdays 4, 8

BEN-YEHUDA 11th week

FOOTLOOSE  
Directed by Herbert Ross.  
With Kevin Bacon, John Lithgow.  
Diane Warren  
Friday night, 9.15, 12  
Saturday, 7.30, 9.40  
Weekdays 5, 7.30, 9.40

CHEN CINEMA CENTRE  
Advance tickets sales only at box  
office from 10 a.m.

CHEN 1 5th week

POLICE ACADEMY  
Tonight 10, 12.15;  
Sat. 7.30, 9.40  
Weekdays 7.35, 9.40

Weekdays 11, 1.45;  
MARY POPPINS  
Weekdays 3.45, 5.40; ARISTOCATS

CHEN 2 11th week

THE RETURN OF  
MARTIN GUERRE  
Fri. 12.15; Sat. and weekdays 9.45  
Weekdays 5.30; POLICE  
ACADEMY

ARISTOCATS  
Fri. 10 p.m.; Sat. 7.40;  
Weekdays 11, 1.45, 7.40

CHEN 3 20th week

TERMS OF  
ENDEARMENT  
\* SHIRLEY MACLAINE  
\* DEBRA WINGER  
\* JACK NICOLSON  
Friday 9.45, 12.15  
Saturday 7.15, 9.45  
Weekdays 7.15, 9.45

CINDERELLA  
Weekdays 11, 1.45, 3.45, 5.40

CHEN 4 7th week

STAR 80  
\* CLIFF ROBERTSON  
Friday 10, 12.15  
Saturday 7.15, 9.40  
Weekdays 7.15, 9.40

Weekdays 11.45, 1.45, 3.45, 5.40;  
ROBINSON CRUSOE

CHEN 5 11th week

CROSS CREEK  
Tonight 9.45, 12.15  
Saturday 7.15, 9.40  
Weekdays 7.30, 9.45

BILBY  
Weekdays 11, 1.45, 5.30

CINEMA ONE

NIGHTMARES  
Friday 10  
Saturday 7.30, 9.30  
Weekdays 7.30, 9.30

1941  
Directed by Steven Spielberg  
\* JOHN BELLISH  
\* DAN ACKROYD  
Sat. and weekdays 9.40

DRIVE-IN  
3rd week  
Tonight, Sat. 10  
MY TUTOR  
Sat. and weekdays 8.15  
Savage Island  
Tonight 12.15; Sat. 12 midnight  
Sea Film

ESTHER Tel. 225610

3rd week  
SUPER GIRL  
Fri. 10, Sat. 7.30, 9.40  
Weekdays 5, 7.30, 9.40  
Tonight 10: KHAMUKLIK

THE FRENCH INSTITUTE  
6th week

BURNING  
LAND  
(Terrence Young)  
Weekdays 5, 7.15, 9.30  
At the Zavin Club

GAT 10th week

THE BIG CHILL  
In a cold world you need your friends  
to keep you warm.  
Saturday 7.30, 9.40  
Weekdays 5, 7.30, 9.40

GORDON  
Woody Allen Festival  
Don't miss it!  
Last Week!  
Tuesday 3: Interiors  
Sat. 8.15, 10; Annie Hall  
Sun. 5.45, 7.45, 9.45; Manhattan  
Mon. 5.45, 7.45, 9.45; Sleeper  
Tue. 5.45, 7.45, 9.45; Love and Death  
Wed. 5.45, 7.45, 9.45  
Everything You Wanted to Know  
About Sex  
Thurs. 5.45, 7.45, 9.45; Hannah

HOD 3rd week

BREAKDANCE  
Tonight 10  
Saturday 7.40, 9.40  
Weekdays 5, 7.40, 9.40

LEVI 4th week

LA TRAVIATA  
\* TERESA STRATAS  
\* PLACIDO DOMINGO  
\* CORNELI MACNEIL  
Tonight 9.30, 11.30; Sat. 7.30, 9.40  
Weekdays 2, 5, 7.30, 9.40

LEVI 2nd week

THE DRESSER  
Tonight 11.40; Sat. 10  
Weekdays 2, 10

ZELIG  
Tonight 9.30; Sat. 7.30  
Weekdays 5, 7.40

LIMOR 2nd week

INDIANA JONES  
AND THE  
TEMPLE OF  
DOOM  
Tonight 9.30, 11.30  
Sat. 7.30, 9.40  
Weekdays 5, 7.40, 9.40  
Tel. 2.30 DIAMOND BRACELET  
(Russian film)

MAXIM 5th week

EDUCATING RITA  
Saturday 7.30, 9.40  
Weekdays 5, 7.30, 9.40

## BETH HATEFUTSOH JEWISH CINEMATHEQUE

THE CHOSEN  
Wed., Thur. 8.30  
Weekdays 4.30, 7, 9.40

CINEMA TWO 4th week

YENTL  
Saturday 7, 9.40  
Weekdays 4.30, 7, 9.40

CLASS 86 Allenby Rd.

3rd week  
Tonight 10  
Sat. 7.45, 9.45  
Weekdays 5, 7.30, 9.40

EXTERMINATOR 3000

DEKEL Sat. 7.30; weekdays 4.45, 7.30

Sat. and weekdays 9.40

MOGRABI 6th week

Tonight 10; Sat. 7.30, 9.40  
Weekdays 5, 7.30, 9.40

AGAINST ALL  
ODDS  
\* JEFF BRIDGES  
\* RACHEL WARD  
\* JAMES WOODS

ONLY 2nd week

SAVAGE ISLANDS  
Saturday, 7.30, 9.40  
Weekdays 7.30, 9.40

PARIS 10th week

ERENDIRA  
Tonight 10, 12; Sat. 7.15, 9.40  
Weekdays 7.30, 9.30

PEER Israel Premiere

Film by Peter Schamoun on the  
unforgettable love between Chaim  
Vick  
and composer Robert Schumann

SPRING  
SYMPHONY  
\* NASTASIA KINKI  
\* ROSE KOPPE  
Saturday 7.30, 9.40;  
Weekdays 5, 7.30, 9.30

SHAHAF 4th week

BLAME IT  
ON RIO  
A Stanley Donen film  
\* MICHAEL CAINE  
\* JAMES BOLIGNA  
\* MICHAEL JOHNSON  
Tonight 10, 12  
Sat. and weekdays 7.30, 9.30

Sat. 11 a.m.; weekdays 5  
WAR GAMES

STUDIO Israel Premiere

Tonight 10; Sat. 7.45, 9.45  
Weekdays 5, 7.45, 9.45

Every summer Chaim Chaim  
takes his family out of town.  
This year he won't too far.

VACATION

3rd week

LA TRAVIATA  
\* TERESA STRATAS  
\* PLACIDO DOMINGO  
\* CORNELI MACNEIL  
Tonight 9.30, 11.30; Sat. 7.30, 9.40  
Weekdays 2, 5, 7.30, 9.40

LEVI 2nd week

THE DRESSER  
Tonight 11.40; Sat. 10  
Weekdays 2, 10

ZELIG  
Tonight 9.30; Sat. 7.30  
Weekdays 5, 7.40

LIMOR 2nd week

INDIANA JONES  
AND THE  
TEMPLE OF  
DOOM  
Tonight 9.30, 11.30  
Sat. 7.30, 9.40  
Weekdays 5, 7.40, 9.40  
Tel. 2.30 DIAMOND BRACELET  
(Russian film)

MAXIM 5th week

EDUCATING RITA  
Saturday 7.30, 9.40  
Weekdays 5, 7.30, 9.40

TEL AVIV MUSEUM

1st week  
1st film  
SUNDAY IN  
THE COUNTRY  
Saturday 7.15, 9.30  
Weekdays 4.30, 7.15, 9.30

ZAFON 4th week

B.M.X. BANDITS  
Sat. 6, 7.15, 9.40  
Weekdays 5, 7.30, 9.40

Tonight 9.30; Sat. and weekdays 9  
FANNY AND ALEXANDER

HAIFA Cinemas

AMPHITHEATRE 3rd week

B.M.X. BANDITS  
Sat. 6, 7.15, 9.40  
Weekdays 5, 7.30, 9.40

ARMON Israel Premiere

A crazy comedy for the whole  
family.  
NATIONAL  
L A M P O O N ' S  
VACATION  
\* CHUBBY CHASE  
Sat. 7.30, 9.30  
Weekdays 4.30, 7.30, 9.15

ATTZMON 3rd week

SUPER GIRL  
Sat. 7.30, 9.30  
Weekdays 4.30, 7.15, 9.15

## HOLON Cinemas

MIGDAL 3rd week

Tonight 10, Sat. and weekdays 9.30  
Sat. 7.15, weekdays 5, 7.15

MARY POPPINS

SAVOY

Tonight 10, Sat. and weekdays 5  
7.30, 9.30

FOOTLOOSE

RAMAT GAN Cinemas

ARMON 5th week

POLICE ACADEMY  
Friday, 10 p.m.  
Sat. and weekdays 7.30, 9.30

Sat. 6; weekdays 4, 6  
ARISTOCATS

LILY 2nd week

Tonight 10; Sat. 8.45  
Weekdays 5.30, 8.45

FANNY AND  
ALEXANDER  
Sat. 7; weekdays 4  
TOM SAWYER

OASIS

Tonight 10; Sat. 7.30, 9.45  
Weekdays 5, 7.30, 9.45

NATIONAL  
L A M P O O N ' S  
VACATION

ORDEA 6th week

BREAKDANCE  
Tonight 10  
Sat. 7.30, 9.15  
Weekdays 4.30, 7.30, 9.45

RAMAT GAN

Sat. and weekdays 7.30, 9.30

YELLOWBEARD

Herzliya Cinemas

DAVID

Sat. 7.30; weekdays 5.30, 7.30

LONE WOLF  
Sat. and weekdays 9.30

SILKWOOD

TIFERET 3rd week

EDUCATING  
RITA  
Sat. and weekdays 7.30, 9.30  
Mon. 5; Walt Disney's  
JUNILE BOOK

ONLY Walt Disney's

2nd week  
ARISTOCATS  
Today 11, 4; Sat. 7.30  
Weekdays 11, 4, 6, 7.30

15th week

TERMS OF  
ENDEARMENT  
Weekdays 9.15

PEER 6th week

POLICE ACADEMY  
Sat. 7.30, 9.30  
Weekdays 4.30, 7.15, 9.15

RON 4th week

INDIANA JONES  
AND THE TEMPLE  
OF DOOM  
Sat. 6.40, 9

SHAVIT

Sat. 7; German film  
Weekdays 4.30;  
BOY TAKES GIRL  
Sat. 9.30; Weekdays 6.45;  
MUDDY RIVER

Times of

screenings

are listed

in the

paper

every

weekday.

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## WALKING TOURS

(Continued from page A)

Tours start from Citadel Courtyard next to Jaffa Gate and last 3-3.5 hours (unless otherwise stated). Tickets on the spot.

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Sunday through Thursday at 2 p.m. — City of David, First Temple period.

Tours last approximately 2 hours. Meet at Cardo information booth, Jewish Quarter. Tickets on the spot.

Society for the Protection of Nature Tours

Sunday at 7 p.m. — Walk on Old City ramparts. Meet Jaffa Gate.



## This Week in Israel

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IN THEIR television propaganda programme on Sunday night the Likud, like Alice, went through the looking-glass into a land where everything is backwards, just like the Hebrew language. Their main item, apparently intended to counterbalance the gloom provoked by the staggering 13.3 per cent rise in the June cost-of-living index, was provided by an English immigrant named Denis Eisenberg, who has been here for a few months in an ulpan.

The first Looking-Glass Land effect about this representative of the bulldog breed was his accent. I was certain that I had heard it before. Cockney? Lancashire? Yorkshire? Geordie? Welsh? Cornish? Ruth Preminger, the Likud anchorwoman, introduced him with a triumphant flourish as a true blue Englishman. We were given the impression that his ancestors were yeomen who had fought with Alfred the Great at Hastings, or had drawn the long bow with Henry V at Agincourt. Now he had been forced to leave his native land by a socialist government. But where did he get that accent? Then the truth hit me - his accent is thick South African.

Since then, every Israeli who came from England has complained to me, as if it was my fault, because I happen to have immigrated from South Africa, about this effort of a *handsman* to pass himself off as "made in England." So I hasten to assert that I do not know the gentleman and am not responsible for what he calls himself.

Denis showed us news shots of unemployed on the march in London in 1983, carrying banners demanding jobs. Then came the next looking-glass effect: he explained the large-scale unemployment in Britain as being due to the evil policies of that country's present socialist government.

He explained to us what the socialists in power in Britain had done. "They have brought down inflation to 4 per cent, but at a terrible cost. Four million men, women and youngsters are out of work. The same thing is happening in Europe. Socialist policies have resulted in millions being out of work. In Israel I see the Likud government has a Jewish heart and hasn't used socialist methods. Socialism here will bring about the same disastrous policy as in England."

Thus we learned that in Looking-Glass Land, Margaret Thatcher, and no doubt her grey eminence Keith Joseph as well, are fanatical socialists pledged to execute the basic socialist doctrines of tight money and mass unemployment. And, as Denis blames socialism for unemployment throughout Europe, he no doubt knows that German Chancellor Helmut Kohl is also a left-winger.

LEST ANY READER should think that the Looking-Glass Land into which Denis took us is his alone, I hasten to add that his interpretations of socialist economic theory are shared by two other profound economic thinkers in the Likud, Preminger and Prime Minister Yitzhak Shamir. They too explained that the terrible unemployment in Europe is due to the socialists being in power. Apparently the Likud has got a new team to explain its economic policy - Denis, Ruth Preminger and Shamir, instead of Yigal Cohen-Orzag and Sefi Rivlin.

Preminger got all worked up about the fuss the Alignment is making about that minor little problem, inflation. She said to us with great indignation: "You talk to them about security, and they answer inflation. You talk to them about development, and they answer inflation."

## Looking-Glass Land

TELEREVIEW Philip Gilton

tion. You talk to them about films, and they answer inflation."

One gathers that, as far as Preminger is concerned, the only problem caused by inflation is how many shifts you need to work in order to print the billions of shekels you have to keep pointing into the economy. No doubt she thinks the more shifts the better - look how much employment you are providing for the printers.

I must take my hat off to the premier for his courage, if for nothing else. Last week I recalled an interview with him on our Arab television a couple of months ago, in which he said that he knew nothing about economics when he took office. In that interview he expressed the wish to take time off from his long day's work, dealing with security and foreign policy, to read a book about economics, but said he was having difficulty doing so.

That he had the temerity to talk to us at such length about economics and the danger of combating inflation on Monday night indicates that since then he has indeed done some homework.

At one time the Likud claimed to base its economic policy on the thinking of Nobel Prize winner Professor Milton Friedman. I wonder how he would react to Shamir's doctrine of: "Why worry about inflation? Who cares, as long as you can print money? Eat, drink and be merry, for tomorrow we die." If the public buys this Likud crowd again, I don't know how long we will have anything to eat or drink, or to be merry about.

THE excellent propaganda of the small parties makes me wish I had 20 ballots to cast on July 23: I would like to vote for almost all of them. I find most of them very persuasive, some overwhelmingly so.

I never expected to find myself agreeing with the inarticulate speeches of Rafael Eitan. A man of action, he seems to find speech difficult, churning up words one by one from the depths of his ample stomach, like a very old-fashioned bakery producing bread loaf by loaf before mass methods were invented. Nevertheless, when he explained to a Likud supporter why he should not vote Likud, I was completely convinced, and I hereby pledge that I for one will not support the Likud on election day.

An observant reader has claimed that I promised to vote Likud if IBA director-general Uri Porat gave us Wimbledon in full, and is demanding that I honour this promise. To him I have several answers. Firstly, we got no doubles, only singles; secondly, I said I would consider voting that way, not that I would. I've considered it, and turned the idea down; thirdly, promises made around election time are only platitudes, not IOUs.

I was also convinced by Hanan Porat, of the newly formed religious party, Morasha, when he outlined the excellent reasons why I should not vote for the National Religious Party. I hereby promise - and this is an undertaking, not just a platform - that I will not vote for Dr. Burg.

These were the negative thinkers, telling us whom we should not support. I was equally impressed by those accentuating the positive. There is the Movement on Behalf of the Fatherland, led by Ben-Zion

Koren, who possesses the most wonderful white whiskers surrounding a dark mustache and a dark patch of beard under his chin. A man who can transform his face like that would be a Samson among the pygmies in the Kinneret. What is more, his doctrine of honour for ex-soldiers and young people is irresistible. Hythumder! I am for him.

Then there is Professor Ezra Sohar, who wants to abolish income tax. He points out that the tax is not a progressive one, it is a deterrent to productivity, it is a burden on future generations, and it contributes only 12 per cent of the national income. He is quite right: I am for him too.

Yona Eilat is certainly one of the finest men, if not the finest man, I have met since coming to Israel. I remember him from the early Fifties, when I was working in the Ashkelon local council and he was building Hevel Lachish, with his headquarters right next to mine. It was a wonderful period for both of us. He must have my vote.

Mordechai Ben-Porat brought 120,000 Iraqis here, and the Iraqi immigration is one of the best we have had, although of course the Iraqis are not a patch on the South Africans. On the other hand, I think I heard Ben-Porat appealing one night to the naturalists. I doubt whether I can vote for a man who does not believe in the sanctity of *cordan bleu* or a two-inch *chateaubriand* steak.

And what about Hatto-Sharon? His propaganda consists mainly of showing us what a wonderful house, beautiful wife and charming child he has. Oh, yes, and he's also got a very large car.

Uri Weizman has got more charisma than almost all the other candidates put together. And he did negotiate Camp David. And he does think peace with the Arabs is of major importance. And Yehud have got a very good song. It would tempt me, if I were right wing.

I don't need to mention Shinui or the Citizens' Rights Movement. Wonderful parties, led by wonderful people.

Alul (res.) Matityahu Peled was very convincing when he spoke on Jews and Arabs getting together to make the Middle East a paradise. So was Uri Avnery. I like Victor Tayan, also, although I cannot remember what he stands for. Why, oh why, do I only have one vote?

JUDGE Gavriel Bach contacted me about my column last week in which I complained about the exclusion of Professor Ephraim Katzir's face from a news item because he was 120 on the Alignment list, and the inclusion of Kach's bloody programme. Judge Bach said that the law banning the faces of candidates is absolute, not discretionary - in any case, he pointed out, some candidates who are No. 120 on their party list are active, like Uri Avnery.

As for Kach, he explained that the programme he allowed dealt with terrorists, and did not make one reference to Arabs. He had banned a second Kach programme because it was inflammatory against the Arabs. As a result of the ban, Kach supporters were threatening him. He commented drily that it was a bit rough to be criticized by them for banning, and by me for not banning. He certainly has a point.

LET many other things come in a nation to become a probable expense of a nation. In the world where citizens show talent and would like to see more deeply involved in the mystery of time cannot afford the tuition.

It is important to encourage musical curiosity at an early age, before the young are brainwashed by the industrialized products of commercial pop, rock, and other types of primitivism. Only a few youngsters stand up against the electrically magnified and multiplied assault that parades as one of the achievements of 20th century civilization, and we ought to assist these cultural "outcasts," educating as many as possible in the application of musical culture as we understand it.

Established institutions for music education have been appealing to the generosity of benefactors to establish scholarship funds for this purpose. With the growing economic crisis, whatever is done cannot be enough, and every source has to be tapped to allow young students of music to continue their studies, if their parents cannot continue to pay for them.

Over the years, hundreds of scholarships have been awarded by the Shureit Fund for Young Talents of the America-Israel Cultural Foundation, which is the largest and best known of the foundations. Quite a

## Music & Musicians

### Yohanan Roeha

MUSIC & MUSICIANS  
Yohanan Roeha

few of our internationally acknowledged talents owe much to the prolonged support of the AICE; however, I am not concerned here with the students who make a career of music, but with the thousands who enjoy playing an instrument and receive and give so much pleasure by making music in ensembles and orchestras, in their school and youth movement, for their families and friends. These youngsters eventually become the audiences for concerts and, in turn, influence their children to take up an instrument and add a significant element to their life and culture.

A GOOD WAY of bringing the young into contact with music, and with luck, awakening a desire for more music and active participation, is through concerts for the young. Nearly every one of our orchestras presents dozens of these every sea-

son. Their beneficial effect cannot be measured in statistical terms, but careful programming and, in particular, clever and lively presentation by an ingenious moderator usually go a long way.

These MCS are rare, and a good programme is expensive, needing subsidies from public or private sources. One of the best series known to me is the one that is held in the Jerusalem Theatre four times during the season and bears the label "sponsored by the Alfred and Adolt Ebner Foundation."

"Dolfi" Ebner created a foundation some years ago in memory of his brother Alfred who, like every other member of his family, made music all his life. A year ago, the new grand piano of the Jerusalem Symphony Orchestra was paid for with donations from Henryk Szeryng and the Ebner Foundation. When he heard by chance that some money was still needed for the purchase of this badly needed instrument, Ebner simply took out his chequebook and provided the balance.

WITHOUT public knowledge and publicity, quite a few benefactors contribute their share to the continuity of musical activities through institutions or individually.

When ambassador Max Varon died some years ago, his widow Rosa created a scholarship fund in his name, managed by the Jerusalem

Foundation. Now in its third year, it has awarded some 3000 scholarships to young students of music, the only condition being that they must have studied their instrument at least two years and shown talent or ambition. As the late Max Varon played the violin expertly, the preference is for students of string instruments.

Another unusual scholarship fund is provided by a bequest from Alice M. Levy of the U.S. who, as a life-long member of Hadassah, left a sum of money for the encouragement of musical instruction among the children of Hadassah employees. Since 1970, yearly scholarships have been awarded by the local Hadassah Committee to dozens of applicants; in many cases youngsters were enabled to continue their lessons.

HARAM is the mysterious acronym of an organization called in Hebrew *Hishlamut LeRipui BeMusica*, which undertakes to support further study in music therapy. It all started in 1978 when Rivka Feldman, music teacher at the Alyn Hospital for Physically Handicapped Children, won the Arthur Rubinstein Prize of the ICCY in recognition of her dedicated extra-curricular musical activities with handicapped children.

Determined to use the money for the benefit of the children, this former Argentinian founded Haram (with the help of mostly South

American friends), which itself awards scholarships to students of music therapy and sees to it that every patient sent home from Alyn gets an electric piano for personal use.

In order not to spend meagre resources on organizational expenses, everybody works on a voluntary basis. Beit Argentina hosted them for three years but then the need for a place of their own became urgent. After a long search, Rivka found a shelter in Kiyat Hayovel a year ago. Miracle followed miracle and she got the Municipality, the Jerusalem Foundation and the Rothschild Foundation to help her.

WHEN I accepted her insistent invitation (Rivka never takes no for an answer) I found to my surprise a club with a homey atmosphere, complete with curtains, chairs, tables, flowers, blackboards and a grand piano (on loan from Alyn). All built up from nothing.

Volunteers collect membership fees and donations shelter by shelter: concerts (for 50) and lectures are given - in lieu of payment, the performer receives a certificate for a free from Keren Kayemet. Rivka organizes courses in music movement and in drama. There is also instruction for 15 people who work with problem youths.

Who says voluntarism and idealism are dead?

## This Week in Israel - The Leading Tourist Guide - This Week

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9 pm: *King Kong*  
10 pm: *Diner*  
Sun. at 7 pm: *The Hunchback of Notre Dame* Dir.: William Dieterle  
9:30 pm: *American Graffiti*  
Dir.: George Lucas  
Tues. at 4 pm: *Mickey Mouse*  
7 pm: *Children on the Steps*  
Dir.: Yigal Peori  
9:30 pm: *Lenny* Dir.: Bob Fosse  
Wed. at 7 pm: *Les Enfants du Paradis* Dir.: Marcel Carné  
Thurs. at 7 pm: *The Long Good Friday* Dir.: John Mackenzie  
9:30 pm: *Cutter and Bone*  
Dir.: Ivan Passer  
midnight: *The Man Who Fell to Earth* Dir.: Nicholas Roeg

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**this week at the israel museum jerusalem**

### SUMMER EXHIBITIONS

**Anselme Kiefer** — The first one-man exhibition of one of the most outstanding new German painters. From Tues., July 24 at 20.00.  
**The Art of the Mosaic** — exhibition of mosaics, plus do-it-yourself creative corner for the whole family. (Ruth Youth Wing)  
**Plastine** — children's works on show, plus activity corner. (Ruth Youth Wing)  
**Egypt** — The Other Side of the River — funerary objects from Ancient Egypt. (Rockefeller Museum)  
**A Window to Islam** — Islamic culture, religion and court life  
**Joan Miro** — Sculptures  
**Eighty Years of Sculpture in Israel**  
**12 Pages from the Cairo Geniza**  
**The Wall Built Elephant** — popular American Architecture  
**How to Wrap Five Eggs** — traditional Japanese Wrapping  
**Happy Accidents** — Marcel Duchamp and Man Ray  
**Jonathan Borofsky** — environmental sculpture  
**Scraps** — creating home theatre sets and greetings cards (Ruth Youth Wing)  
**How to Study the Past** — for children (Paley Centre) CLOSED SATURDAYS

### SUMMER MAGIC

**Open Air Events, Magic Shows, Films, Concerts and Workshops throughout July and August**

**Magician of the week** — Nir (performances at no extra charge)  
 • 10.00 each day in the glade  
 • with the children's film at 16.00  
 • wherever else he pops up around the Museum

**Cagliostro the Fantastic** — Magic Show  
 Includes: magic carpet; saving lady in half; a painting comes to life; piano and pianist disappear into thin air ... plus clowns and four place band.  
 Every Sunday and Thursday at 17.30 (Hermann Meyer Terrace — for the whole family, 7+)

**Silent Stories by Pablo Ariel**  
 The Enchanted World of the actor is used to tell these stories (without words)  
 Every Tuesday and Wednesday at 16.00 (for 5-8 yr olds)

**Magie Workshops**  
 for children — every Tues., on the hour every hour, 10.00-16.00 (Ruth Youth Wing — small fee)  
 for adults — Tues., July 24 at 19.30 ROPES AND STRINGS (limited places, phone (02) 698213)

**Children's Film:**  
**TRON** (Walt Disney Production)  
 Sun., Mon., Thurs. at 11.00, 13.30 and 16.00; Tues., Wed., Fri. at 11.00  
**Special Magic Show for adults:**  
 Saturday, July 28 at 21.00  
 Cagliostro the Magician and Friends  
 The Museum Shop will sell magic tricks for children and adults

**Jazz Concert:**  
 Saturday, July 21 at 21.00  
**DANNY GOTTFRIED'S JAZZ QUARTET**

**Special Event:**  
 Saturday, July 21  
**JERUSALEM SUMMER'S EVENING** — In the atmosphere of the 1920s.  
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**Film:**  
**LOCAL HERO** (Britain 1983)  
 Tuesday, July 24 at 16.00 and 20.30  
 Dir.: Bill Forsyth, with Burt Lancaster and Dennis Lawson

**Terrace Concert:**  
 Tuesday, July 24 at 18.00

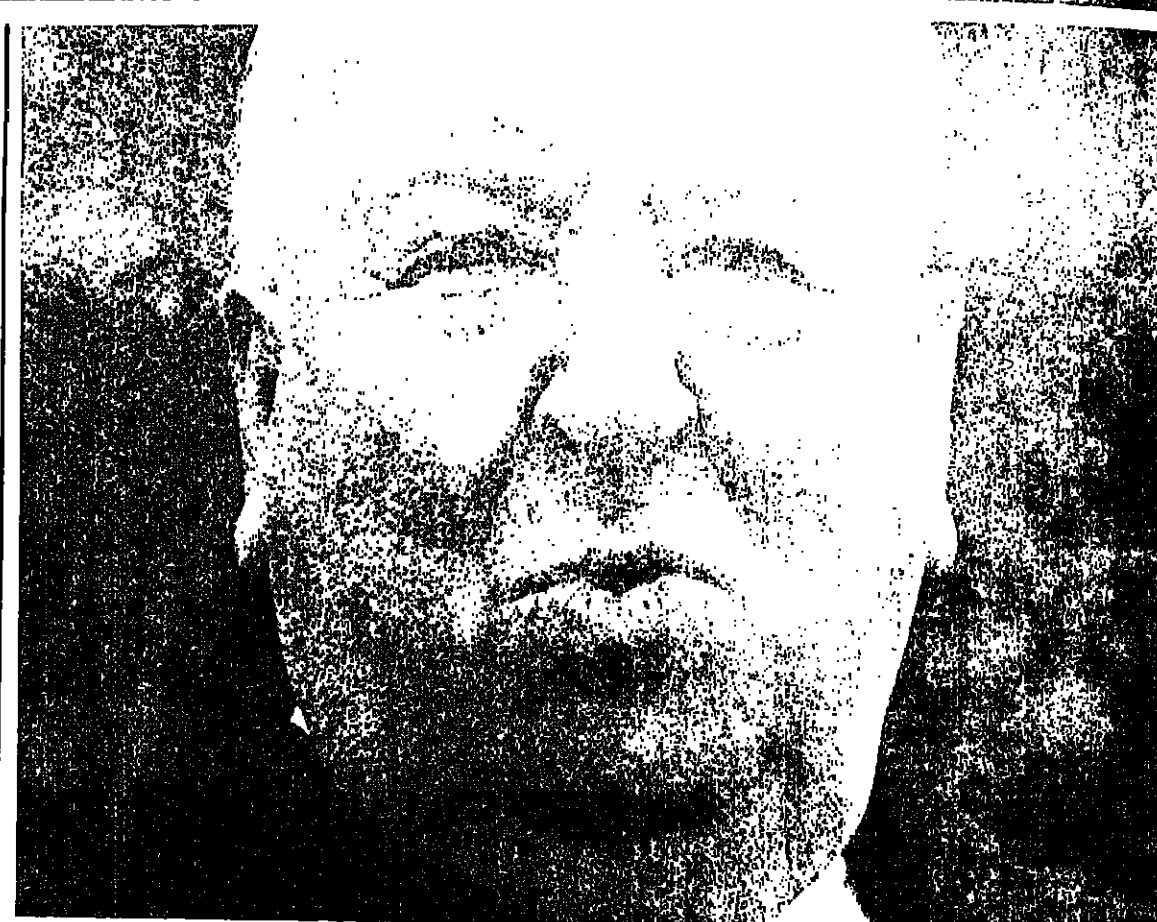
**RUTH YOUTH WING**  
 Adult workshops in July & August. For further details and registration please call (02) 698278.

**GUIDED TOURS IN ENGLISH**  
 Museum: Sun. 11.00 & 15.00; Tues. 16.30; Mon., Wed., Thurs., Fri. at 11.00  
 Archaeology Galleries: Monday at 15.00  
 Shrine of the Book: Tuesday at 15.00  
 Rockefeller Museum: Friday at 11.00

**VISITING HOURS**  
 Extended Summer Hours during July and August:  
 Museum and Shrine of the Book: Tuesday 10.00-22.00; Sun., Mon., Wed., Thurs. 10.00-17.00; Fri. Sat. 10.00-14.00  
 Rockefeller Museum: Sun., Mon., Tues., Wed., Thurs. 10.00-17.00; Fri., Sat. 10.00-14.00  
 Ticho House: Galleries — Sun., Mon., Tues., Wed., Thurs. 10.00-17.00; Tues., 10.00-22.00; Fri. 10.00-13.30  
 Garden Cafe — Sun., Mon., Tues., Wed., Thurs. 10.00-midnight; Fri. 10.00-15.00  
 Some galleries may be closed temporarily due to development work

**קניית כרטיסים**  
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## Stiff remedy

CINEMA  
 Dan Fainaru

SEEING *The Trouble With Harry* after almost 30 years is a rather strange experience. This was one of the very few Hitchcock movies which did not do well with audiences at that period; there were those who felt that it wasn't much more than a sick joke, dragged out too long. It had none of the famous Hitchcock suspense; it was considered dull and complacent.

Yet Hitchcock always spoke of it as one of his favourites, thus lending his support to those who took him seriously as an original artist and not just an entertainer.

Today it is perfectly clear from the very first frames that *The Trouble With Harry* is a movie of the absurd, the closest the cinema has ever come to Ionesco or Beckett, and probably one of the purest expressions of Hitchcock's opinions concerning human nature and behaviour.

To begin with, the protagonist of this story is a corpse called Harry. It starts off with the man lying dead in a clearing and finishes the same way, after the corpse has been lowered into and dug out of a grave several times and has taken one trip to a bathtub in a nearby home.

All this occurs in a small Vermont village bathed in blissful autumnal light, surrounded by idyllic forests painted gold and red by the season. The villagers are a soulful, sympathetic lot, good, decent provincial types who wouldn't dream of hurting a fly.

Yet several of these very nice people are prepared to believe they are responsible for Harry's death. First there's the respectable retired ship's captain, who was out hunting hares when he discovered the body. Then there's the no less respectable village spinster, who has never invited a male to her home. Not only are these people persuaded of their own guilt, they are also willing to do everything necessary to dispose of the cumbersome body — not because their conscience bothers them (some of them are quite pleased about the departure of Harry), but because of very practical considerations, such as a wish to avoid the legal unpleasantness that might result from their confessing to the law.

IF HITCHCOCK'S humour was an important factor in all his other movies, here it takes over completely; the audience forgets about who

ported by society since he can't be bothered to provide for himself. When he is finally discovered and his work is in demand, he lacks the practical sense to exploit his success fully, and all he demands in exchange for his genius are simple things that would be considered insignificant for a person of his newly acquired reputation.

ALL THE OTHER characters in this story have their own peculiarities, whether it's inventing a glamorous past, indulging in romantic notions far removed from reality, or fixing up old cars for customers who hardly exist. Yet they all seem to be quite normal and their exasperation with the intruding corpse is natural — every member of the audience feels he would have reacted the same way if confronted with the same situation. But does this mean we are as peculiar as those people on the screen, and that our moral codes are as flexible as theirs?

Even the old vagabond who stumbles on the body by accident and is interested only in Harry's shoes (for he couldn't care less whether he is alive or dead) and the physician who steps on the body a couple of times (never realizing what it is, so engrossed is he in the poetry book he is reading) could be seen as projecting Hitchcock's reflections on human nature and priorities.

Before you are scared away by all these highly ethical considerations, let me add that *The Trouble With Harry* is a very funny movie, with a cast of splendid actors who effortlessly manage to make even the most absurd lines and actions appear natural. Foremost among them is Edmund Gwenn as the old captain; but there's also Shirley McLaine in her first noticeable screen performance, John Forsythe, who has never given a better performance, and Mildred Natwick, in one of her many brilliant character roles.

It is true that the pace may be rather slow, compared with the standards of the eighties, and the technique of the narrative voice on the soundtrack is not very fashionable right now. Also, the dialogue may seem less than astonishing to an audience that has been fed on *Rhinos* and *Waiting for Godot*. But don't let this put you off a brilliant picture, the likes of which you are not likely to see very often.

NOT TOO LONG ago, I was asked to speak on cooking as an expression of popular Jewish culture. It is a subject that has many facets and one, upon which I touched, was why it seems so difficult to get a good pastrami sandwich in Israel.

That was before I tried Yossif's On Straus, a glatt kosher delicatessen on the corner of Rehov Straus and Rehov Haneviim in Jerusalem. Those who know the city well will realize that it is strategically located between the centre of town and the Men Shearim quarter.

The deli is small, with only some five tables and a counter, but it is very pleasantly decorated with wood panelling and mirrors. One wall has the seemingly obligatory papering of posters advertising various types of instant fulfillment. The clientele is mixed, with religious and non-religious types rubbing shoulders. There is, as yet, none of the aroma of meat and pickles one associates with such an establishment, but perhaps that will come with time.

We opened our meal with — you

## New deli

MATTERS OF TASTE  
 Haim Shapiro

might have guessed it — a corned beef sandwich and a pastrami sandwich, both on rye bread. For those who are unfortunate enough to have had a deprived childhood, in which such ambrosial delights were unavailable, I hasten to add that corned beef, known as salt beef to the British, is beef which has been pickled in a brine solution and spices before being cooked. Pastrami is meat which has undergone some form of smoking process, often with the

addition of peppercorns.

Both, of course, are a product of a bygone age in which fresh meat was not available regularly and had to be preserved in some way.

TO BEGIN with the best, the corned beef was delicious. Lean and tender and thinly sliced, it was piled high in the sandwich in the traditional American manner. It was as good as any I have ever had. Yossif explained that this was at least partially due to the fact that because the restaurant is glatt kosher, he must use fresh beef, rather than the imported frozen variety. Whatever it is, I'm all for it.

The pastrami was, to my palate at least, less successful. It had none of the peppery bite that I regard as an integral part of this dish. It was, I admit, tender and lean, but if anything, it was milder in taste than the corned beef. Curiously, the mustard was not very good. This, we were told, was because that on the table was the only one available with the kashrut seal of the ultra-Orthodox

Eda Haredi. If this is the case, I would suggest adding to it just a little finely grate horseradish.

We also chose two "side dishes" of cole slaw and potato salad. The cole slaw was excellent, well made and seasoned without being limp and soggy. The potato salad was good, if again a little too bland for my taste. I think it might have benefited from a bit of onion and white pepper and perhaps a touch less mayonnaise.

We accompanied our meal with ginger ale. My companion expressed a longing for celery tonic, a drink popular in kosher delicatessens in New York and I expressed a desire for beer, but both were unavailable.

We finished with two of the desserts offered, a brownie and a slice of lemon meringue pie. Both were acceptable but not what I would call outstanding. The pie in particular seemed to suffer from a surfeit of cornstarch, which made it a bit lumpy. No doubt with practice they will improve.

The coffee (instant) was served with a non-dairy lightener and the



tea with a slice of lemon.  
 The bill for two came to IS 4,400. This is not cheap, but, my companion noted, a good corned beef sandwich never was.

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## JULY 20 - JULY 26

## WEDNESDAY



David Carradine

## TV

**EDUCATIONAL:**  
9:00 *Surprise Train* 9:25 *TV Game* 9:30  
*The Flaxton Boys* 10:00 *The Time Tunnel*  
10:50 *Shakespeare* — excerpts from plays  
15:00 *Another Story* 15:10 *Here and There*  
15:20 *Contact* 15:35 *Relax* *Sunsun* 16:25  
*Near Ones* and *Dear Ones* 17:00 *A New*  
*Evening* — live magazine  
**CHILDREN'S PROGRAMMES:**

המחיר: 100 ש"ח

18-45 Inventions and Innovations  
19-01 Agriculture Today  
19-30 News  
**HEBREW PROGRAMMES resume at**  
20-00 with a news roundup  
20-02 Wild Otter - nature film  
20-30 Jewish National Identity  
21-01 Mabul Newsreel  
21-30 Moked  
22-05 Thursday Education - G

**אם יצאנו**

18, 20) Cartoons 19, 00) French Hour 19, 30)  
 JTV 3, 3) That's Incredible 20, 00) News in  
 French 20, 30) News in Hebrew 21, 00) News  
 in Arabic 21, 30) Three's Company 22, 00)  
 Documentary 23, 00) News in English 23, 15)  
 Hotel  
**MIDDLE EAST TV (From T.A. north):**  
 13, 00) Insight 13, 30) Another Life 14, 00)  
 Club 14, 30) Shape-up 15, 00) Afternoon  
 Movie 16, 00) Incredible Hulk 17, 00) Popeye  
 17, 30) Super Book 18, 00) Laramie 19, 00)  
 Bonanza 20, 00) Another Life 20, 30) World  
 War 21, 00)

מחברת: ד"ר חגית גורן

**VOICE OF MUSIC**

• 10 Musical Clock  
• W. Bach: Double Concerto; Chopin: Concerto; Fantasia; Impromptu; Op. 9 No. 3; Schumann: Fantasy  
• A. Rimsky-Korsakov: Capriccio Espagnol  
• Tchaikovsky-Glinka: The Seasons  
• Borodin: Symphonies No. 2; Kluchavskiy:  
Glasnye ballet suite  
• D. Mendelssohn: A Midsummer Night's Dream overture; Schmutz: A. Brahms:

2014.01.15

Op. 130 (New Zurich)  
12.00 An Hour with pianist Christaof  
Eichenbach  
13.05 Purcell, Music to Queen of the  
Fairies, Mendelssohn: Music to A Midsum-  
mer Night's Dream; Tippett: Music to the  
Storm, Op. 46  
15.00 Folk-music from France  
16.30 Songs for 4 voices  
18.30 Versus for Soprano - Piano of Peter  
Schubert, Op. 108  
19.30 Versus for Soprano - Piano of Peter  
Schubert, Op. 108  
20.30 Versus for Soprano - Piano of Peter  
Schubert, Op. 108  
21.30 Versus for Soprano - Piano of Peter  
Schubert, Op. 108  
22.30 Versus for Soprano - Piano of Peter  
Schubert, Op. 108  
23.30 Versus for Soprano - Piano of Peter  
Schubert, Op. 108  
24.30 Versus for Soprano - Piano of Peter  
Schubert, Op. 108

Angels (17  
for Team

gram): Chausson: Song of Love and the Sea (Victoria de Los Angeles); Beethoven: Sonata, Op. 2, No. 2 (Ashkenazy); Nordheim: Suite for Clarinet and Strings (Yona Ettlinger, ISO, Menah Robin)

20-30 Charpentier: Action, pastorale et musique

23-60 The Artist in his Studio (no details available)

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9.30 Encounter – live family and social  
 music  
 10.00 Programme in Easy Hebrew  
 affairs magazine  
 11.00 Poets' songs  
 11.30 Education for All  
 12.00 Sephardi songs  
 13.00 News in English  
 13.30 News in French  
 14.00 Children's programmes  
 15.55 Notes on a New Book  
 16.05 Programme for Senior Citizens  
 17.12 Jewish Ideas  
 17.20 Ezermyan's University  
 18.05 Afternoon Classics  
 18.37 Bible Reading

**Plan:**

6.12 **Gymnastics**  
4.35 **Green Light** - drivers' corner  
4.55 **It's Morning** - news magazine  
5.05 **Pass it On** - children's programme  
9.05 **House Call** - with Ricka Michalski  
no magazine  
10.45 **All Shades of the Network** - morning magazine  
11.00 **Midday News** - news and music  
13.00 **Midday Magazine**  
14.00 **A Taste of Honey** - with Dan Kaner  
16.10 **Sailf Journey**  
17.10 **Economic Magazine**  
17.30 **Of Men and Figures**  
18.45 **Top Conference**  
19.30 **The Middle East**  
20.05 **Folklore Magazine**

1

6.06 Morning Sounds  
6.30 University on the Air  
7.07-7.07 with Aka Abki  
8.03 Morning Newsnet  
8.03 Morning Newsnet  
11.05 The Summer - with Eli Yisraeli  
11.05 The Summer - with Eli Yisraeli  
13.05 What's Wrong? - with Erez Tal  
16.05 Four in the Afternoon  
17.17 17.17 Evening Newsnet  
18.05 IDF Magazine  
18.05 IDF Magazine  
19.05 Music Today - music magazine  
20.05 Foreign Language Hit Parade  
21.00 Mahon - TV Newsnet  
21.35 University on the Air (repeat)  
21.35 Popular songs  
22.05 The Place (repeat)  
23.05 The Place - songs, that  
24.05 Night Bump - songs, that

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## Stepping stones to peace



Hopes ran high when the Camp David peace treaty between Israel and Egypt was signed in 1979 with great ceremony on the White House lawn. The optimists — and even the realists — predicted exchanges of cultural and sporting groups, tourism, and trade. Sadly, though, about the only beneficiary has been tourism, in a one-way stream of Israelis going to Egypt.

How good it was, therefore, to read that the beautiful new seaside promenade in Tel Aviv is paved with river pebbles imported from Egypt. These "stepping-stones to peace" represent the basic spirit of the peace process: "business as usual" between Egypt and Israel.

Your friends and relatives abroad would not know from their local papers about this small step on the rocky road to peace. Give them complete coverage of Israel and the Middle East with a gift subscription to THE JERUSALEM POST INTERNATIONAL EDITION.

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## Adventures in no-trump

NO-TRUMP bidding occasionally demands an adventurous spirit, especially when you stray away from textbook examples, and from agreed-on conventions.

Deal 1  
Vul: N-S

North	South (D)
♠ A J 10 7 2	♠ A K Q 6 3
♥ Q 6 4 3	♥ K 9 5
♦ A 8 5	♦ K 9
♣ 9 7 5	♣ K J 10 4

The bidding

South	West	North	East
1NT	Pass	3NT	Pass
3♠	Pass	5♠	Pass
4NT	Pass		
6NT	All Pass		

WE WERE playing five-card majors and 15-17 no trump. If I were to open with one spade, partner might respond no trump. But since, in a no trump contract, it was desirable for the lead to come up to my king, I disregarded the fact that I had 18 points and opened one no-trump.

Partner made the forcing response of three hearts. I was uncertain where we were going, so I marked time with three spades. Partner had no other information to give, and signed off at three no-trump.

I hoped for a slam and was ready, if partner had only one ace, to sign off at five hearts, so I made the asking bid of four no trump. Blackwood.

Partner showed two aces, and I set the final bid in six no-trump.

A club was the opening lead, won with the Ace in dummy. By my count, there were three potential club losers, the diamond ace, and the heart queen and a club; I hoped to establish the heart suit for additional tricks. But which way should I take the heart finesse? Since a diamond shift from the West hand would be less dangerous, I planned to finesse the heart through East.

### BRIDGE George Levinrew

Next came the spade jack and a heart to the nine. I then led the diamond nine, and West allowed me to win with the queen in dummy. It was now automatic to win in all five spades, five hearts, one diamond and two clubs making all 13 tricks. This beat all players who were in six hearts, or six spades, or in six no trump making only 12 tricks.

Deal 2  
Vul: none

North	South (D)
♠ Q 8 3 2	♠ A J 10 6
♥ J 10 5 4	♥ A Q
♦ K 5 4	♦ A J 10 3
♣ Q 2	♣ A 9 6

WE WERE STILL PLAYING five card majors and I was reluctant to open two no-trump with my 20-point hand. I bid one diamond and partner responded one heart.

I ignored the opportunity to bid my four card spade suit and jumped to three no-trump, which bought the contract.

A small club was led and won by the queen in dummy. I was sure of making two clubs, one or more diamonds, one or more hearts, and one or more spades. My problem was not to make the contract but how to make overtricks. To make two finesses starting from dummy I needed an extra entry to dummy. I led a low diamond to the ten which won the trick. I returned to the diamond king, and finessed in spades losing to the king. West led the club king to the ace which set up the club none as a threat. I now proceeded to win three spades and two more diamonds leaving this position:

North	South
♠ J 10 5	♠ A Q
♥ J	♥ 9
♦ J	♦ 9
♣ J	♣ 9

West	East
♠ K 6	♠ K 6
♥ 10	♥ 10
♦ 10	♦ 10
♣ 10	♣ 10

It had not been possible for West to keep two clubs without blanking the heart king. I played the club nine throwing in West. He had to lead a heart to the tenace, giving the 11 tricks.

Deal 3  
Vul: none

North	South (D)
♠ A 4	♠ A Q J 3
♥ 9 2	♥ Q J 6
♦ 7 6	♦ A K 8 3
♣ A K J 10 5 4 2	♣ 6 4

PARTNER OPENED with one no trump. As North, I knew clubs could make a part score, and possibly a game. But if the club suit could run, there would be a game in no trump.

Partner must have at least two clubs, possibly including the queen. I did not know how to explore for, an unlikely slam, and I disdained a club contract. So I responded three no-trump.

The opening lead was a small heart and this was partner's count. If he could not win seven club tricks he might very well lose one club, a diamond or two, two hearts, and perhaps a spade. The club finesse just had to work. It would be inadvisable to take the ace, king and hope for the likely distribution would be 3-1.

The defence won two top hearts and declarer was thrown in with another heart. The club finesse worked. Then to the diamond king and another club finesse. Declarer made 11 tricks.

PUPPET SEASON is upon us. The second annual International Festival of Puppet Theatre in Jerusalem begins on August 8, and tickets are already on sale at agencies in Jerusalem and Tel Aviv. Organized again by the Train Theatre, Israel's puppetry centre, and the Jerusalem Convention Centre, it will be slightly shorter (through the 15th) and more intensive than last year.

Thanks to the efforts of the Train Theatre over the last several years and last year's festival, Israelis are beginning to recognize puppetry as an art form for adults. Semadar Peretz, who's doing promotion for the festival, says interest has increased, and "It's no longer just parents bringing their kids because there's nothing else to do in August."

According to Mario Kotliar, the current chairman of the Train Theatre collective, and producer of the festival, about one-third of the groups performing are from abroad — France, Britain, Austria, Germany, the U.S., Canada, Italy — and two-thirds from Israel. One of the purposes of the event is to stimulate local groups, exposing them to some of the best of world puppet theatre. The problem with last year's festival was that everyone was so busy performing they had no time to see the productions of their colleagues. This year the programme has been arranged to allow artists to visit their neighbours and do a little aesthetic spying.

The "neighbourhood" is that of the Train Theatre in Liberty Bell

## Wooden acting



### CURTAIN CALL / Marsha Pomerantz

Garden; the amphitheatre in the garden will be used, as well as two makeshift stages there, the Khan Theatre down the street, and something mysteriously identified as "Hall A," probably in a nearby school, but the final arrangements haven't been made yet.

SPEAKING of neighbours: Zachi Becker, director of the festival, wrote an introduction to the programme last year discussing puppetry as an art form with intercultural appeal, especially suited to Jerusalem. But the participation of

neighbours on the Eastern side of the city is a delicate question. Some performances will be given in the Old City, but the organizers prefer not to publish the details. One East Jerusalem puppeteer who was approached reportedly declined to participate in the festival, and even those who help arrange performances in East Jerusalem are subject to accusations of "collaboration." Kotliar says that some of the Train Theatre's productions have been translated into Arabic and performed in East Jerusalem schools

during the year. But that, too, is a matter for the quiet pulling of strings.

Which brings us to techniques. The whole spectrum will be represented — from traditional marionette theatre through glove puppets to the animation of household objects, silhouette theatre and the puppet-like, stylized movement of human actors.

Barry Smith of Britain, with the Blowzabella Band, will do a traditional marionette production based on entertainment at the old English fairgrounds, and Smith himself will do a classical Punch and Judy show. For the sake of comparison, the Train Theatre will give one performance of their own Punch and Judy version, played through the windows of the theatre, which is a converted railway car, to an audience seated outside. The local version has been evolving for about 10 years. "Each year I decide not to repeat it," says Kotliar. But there's a demand. "And he adds with some surprise: "The kids keep changing."

AMONG the guest companies is the Velo Theatre of France, which Kotliar says is one of the leading practitioners of the new fashion of miniature theatre — the use of small puppets and objects. A special festival for this small stuff was recently held in Paris. At this rate, it sounds as if opera glasses will be passed and microscopes de rigueur in the future.

Israeli groups are launching eight new productions, several of them from the Train Theatre. Kotliar's

Midnight Sun, written by Noga Treves and based on South American Indian legends, and Hadas Ophrat's Good Boy Jerusalem, both use a combination of puppets and people. Michael Schuster has invented an outdoor travelling organ show, which is inspired by all the brides and grooms he has encountered in Liberty Bell Garden getting their pictures taken against romantic backdrops.

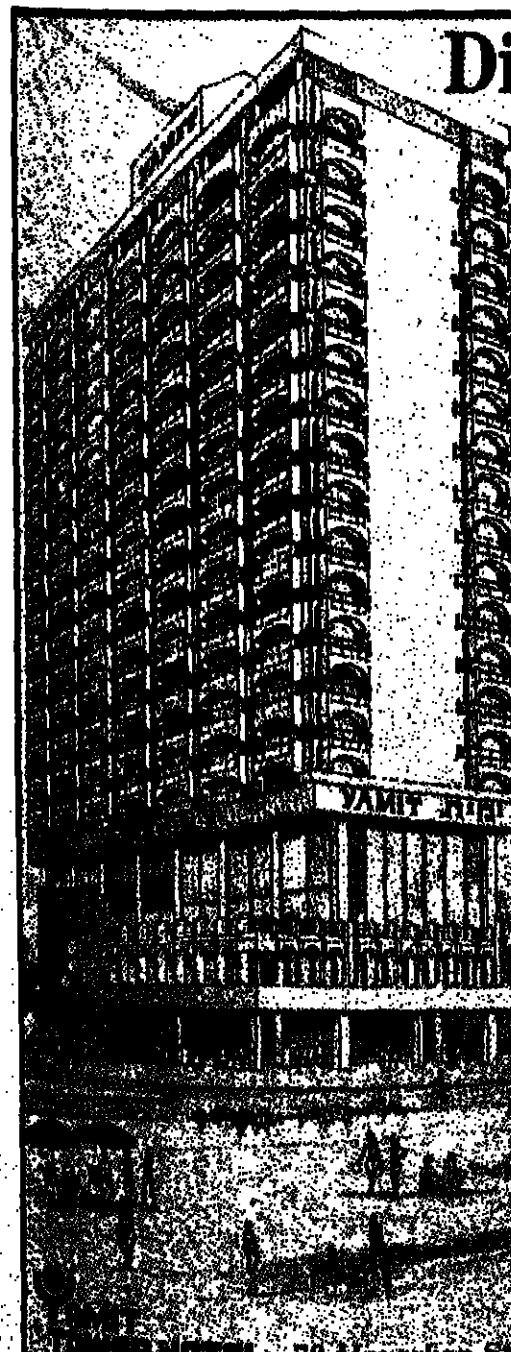
Rafi Amidan of Kibbutz Revivim has done a black theatre tongue-in-cheek version of life called Work. Defence, Swimming Pool.

During the festival there will be workshops and informal meetings for adult puppeteers, and workshops in design and operation of puppets for children. The Jerusalem Cinematheque will offer free films on puppet theatre every day from 2 to 4 p.m.

Funding — about \$100,000 — comes from the Jerusalem Foundation, the Doron Foundation for Education and Welfare, the Education Ministry, the Municipality, the Foreign Ministry and the Nurit Katzir Centre for amateur theatre.

If any further proof were needed that puppet theatre has made it in Israel: this country is about to become a member of Unima, the Union international de marionnettes sponsored by Unesco, which helps organize festivals and keep practitioners of the art in touch with each other. Hadas Ophrat and Honzo the marionettist will represent Israel at the Unima meeting in Dresden this summer.

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Marcel Duchamp in drag, alias "Rose Selavy" ("Eros is the Life"), photographed by Man Ray in 1921. At right: a self-portrait by Man Ray, and above, Ray's "Le Violin de Ingres", 1924. Below, detail of Ray's "Compass," 1920.



Moshe Caine: Pathan elder (Jerusalem Theatre Gallery).

## THE ICONOCLASTS

### Meir Ronnen

A CURRENT show at the Israel Museum entitled "Happy Accidents" points up the lifelong friendship and shared outlook of two pioneer iconoclasts, Marcel Duchamp (1887-1968) and Man Ray (Emmanuel Rudnitsky, 1890-1976) who first met in New York in 1915, by which time Duchamp had already relinquished his role as a first class avant garde painter: his brilliant painting *Nude Descending a Staircase* had caused a furore at the famous 1913 Armory Show. Instead, Duchamp coined the term "readymade" and used found objects to create enigmatic assemblages or the semblance of sculpture, like his use of a urinal, unchanged

except for its title. In a way, he was also equating art with the *pissoir*.

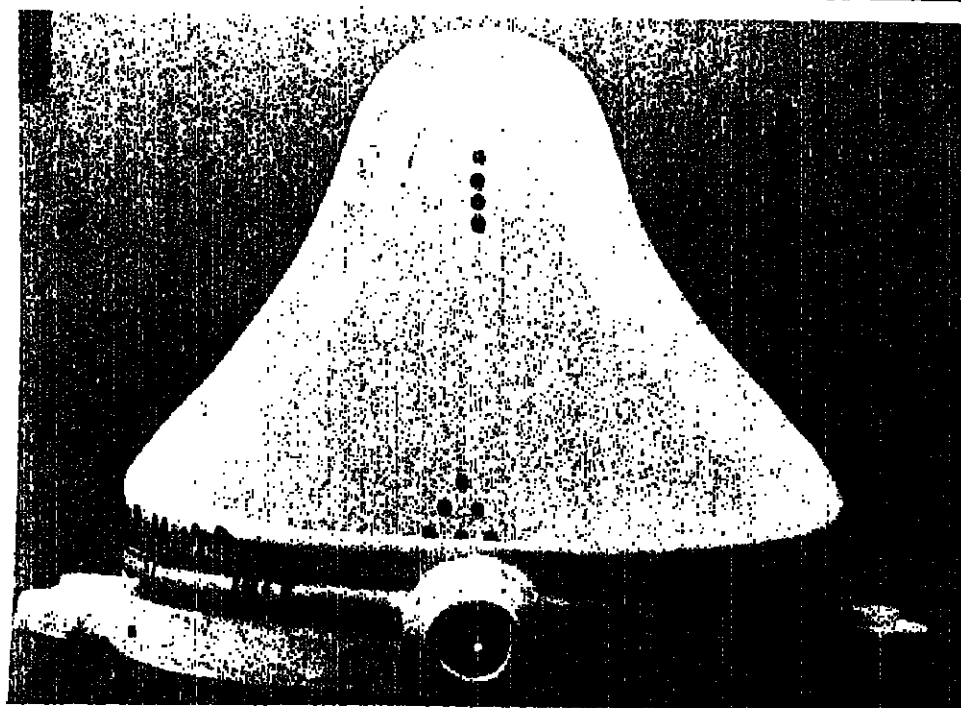
But Duchamp went on to live out his life as a myth, not as a creative artist, even resorting to art criticism to make a living, anything except work as an artist, though he once described "The Artist" as the "only true independent spirit."

Duchamp refused to regard art with solemnity, as did his kindred spirit, Man Ray, who turned to inventive photography as an escape from his rather mediocre painting. Through continued imaginative experimentation with the often chance manipulation of negatives - and exposure of photographic paper under objects without the benefit of the negative - Man Ray succeeded in establishing himself as one of photography's first artists. His gift was in

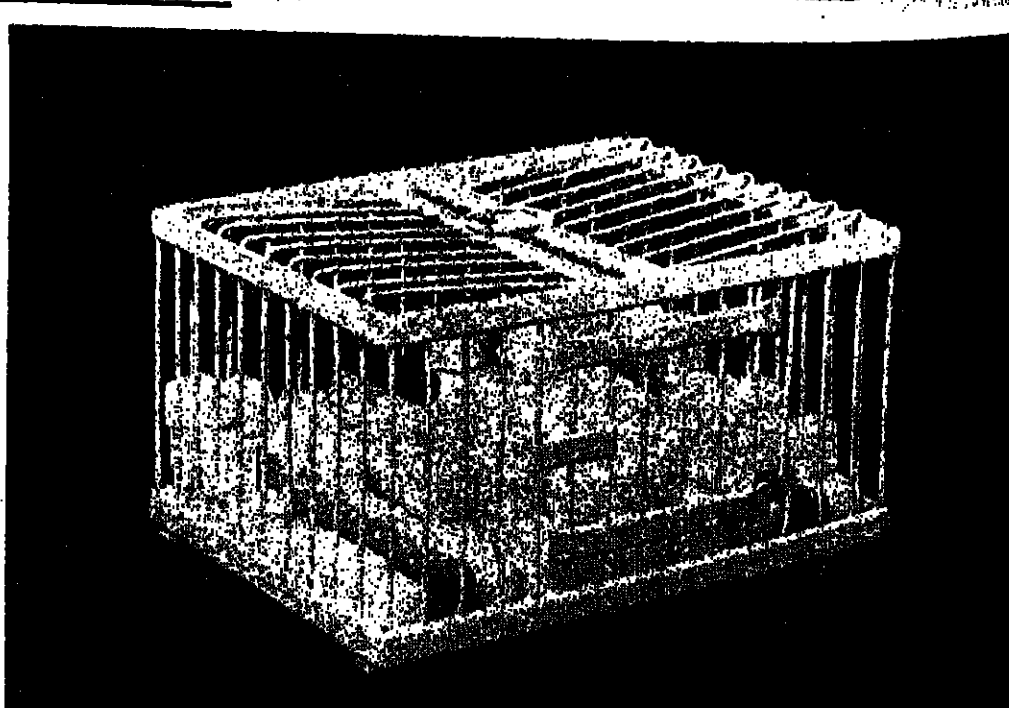
turning techniques into poetry.

Duchamp and Man Ray occasionally collaborated but the latter chiefly contented himself with providing insights into sections of various Duchamp constructions. But the pair continued to exchange ideas for half a century, often while playing chess at Ray's home in Paris.

Man Ray left behind him an enormous body of wondrous conventional and unconventional photographs. The brilliant Duchamp left very little; and the quality of what he produced is still very debatable. But Duchamp did more to question the nature of art than perhaps anyone else of his time; and he helped pave the way for the break with conventional pleasing easel painting from which modern art is only now recovering.



"Fountain" by Marcel Duchamp, a urinal signed "R. Mutt", one of the artist's many "altases" and designated "an assisted readymade". Photos courtesy of the Israel Museum.



Marcel Duchamp's "Why not Sneeze Rose Selavy?" 1921/64, a birdcage filled with marble "cheese". Like the urinal at left it is an authorized replica presented to the Israel Museum by Arturo Schwarz of Milan.

## Pathans—the Lost Tribes?

### Meir Ronnen

MOSHE CAINE (b. London 1952, here since 1959) teaches photography at the Bezalel Academy and at Camera Obscura in Tel Aviv. His main interest is in education and topics of Jewish interest. His first show here was of Jewish amulets and he has elsewhere mounted an exhibition devoted to the changing face of London's East End. His latest show, however, is nothing if not exotic: a record of a visit to Pathan tribesmen of what was Imperial India's north-west Frontier and the famed Khyber pass connecting Pakistan and Afghanistan. The Pathans, a warlike tribe much respected in British Army lore, evidently believe they are descended from the Ten Lost Tribes.

There are between 11 and 15 million Pathans in Afghanistan (where they are the major tribal group) and neighbouring areas. One of the largest surviving tribal societies, they have resisted change and cling to their traditions including the one that they are descended from the "Bani Israel" exiled before the destruction of the First Temple. Though devout Moslems, their own code of law, which they reverence more than the Koran, is extraordinarily similar to our own biblical injunctions, while their tribal names "correspond" to those of the Israelite tribes. A few Pathans still wear sidelocks; and one of their researchers, a wealthy merchant, has a Hebrew-Arabic Bible that has been in his family for many generations (though this proves nothing in itself). The Pathans are distinctly semitic-looking and are lighter skinned than their neighbours.

Caine provides details of their beliefs but he doesn't say when he was able to take these photographs, though there are probably good reasons for not divulging this information. He also doesn't mention that *pushin*, the Pathan language, belongs to the Aryan group. Incidentally, there is now no longer any organized Jewish community in Afghanistan; many of its members have come here.

These photos appear to have been taken in northwest Pakistan and in Afghan refugee camps there. Most

of the studies are infused with an ineffable sadness; these tribesmen are again in exile. (Jerusalem Theatre Gallery for New Artists). Till July 28.

PERHAPS THE real reason for the persistence of New Painting here (synonymous with bad or wild painting) is that it makes relatively little demands on those artists who find it difficult or impossible to bow to the discipline required to produce more accomplished work. Be that as it may, the style persists, influenced in the main by the German neo-expressionists and Americanists like Schnabel. This gallery is devoted to the approach. Its latest "find" is Orit Bader, who has studied in the U.S. and who takes a somewhat different tack by employing both formalized figures and abstract

forms in a decorative manner, east of Avery on the one hand and west of the English pattern painters on the other. Saving grace is a feeling for colour.

By contrast, Jak Zino (also known as Jacques Jano) is an exponent of the wild drip-and-draw school, using the reds and pale blues and black lines beloved of the Germans. Headless nudes are suggested with a good touch. Many of the crudely treated canvases are built up into three dimensional slab sculptures, all completely overpainted with layers of boldly applied colour. But despite their certain degree of accomplishment and sensitivity within the parameters of their styles, neither of these young artists have anything really new to tell us. (Alon Gallery, cnr. 51 Palmach, J'lem). Till August 2.

## Playing to the crowd

### Edith Varga-Biro

A GOOD sampling of Jewish ceremonial art, collected and donated by the late Mané-Katz, has been placed in a newly-opened hall of the artist's home in Haifa.

Some pieces are delightful objects of naive art: A Persian wallcarpet woven in all shades of purple with scenes of "Isaac's Sacrifice" and the holy places in Jerusalem, very much in the style so popular in the 19th century; Eretz Israel folk painting; an Ashkenazi Tora Binder, 1753, embroidered in delicately shaded silk, showing a bride and groom under the canopy, holding an enormous wedding ring; a *Mizrach* made of pasted papercuts and signed by Akiya Haass 1929, in Poland.



Mané-Katz: "Clown", 1944.

The newest exhibitions of Mané-Katz's own work are paintings from the period between 1940 until his death in 1962; a lithographic series based on his 1958-1962 gouaches illustrating *Stenpeniu*, a novel by Shalom Aleichem; and small bronze sculptures of *shevil* musicians.

Quality differs widely. Some of his last huge canvases on biblical themes lack pictorial values. The 12 illustrations to "Stenpeniu", a gifted fiddler's love story, are compared in the forward of the Mourlot's 1966 edition to a musical composition. Unfortunately, the dissonant fortissimo effects prevail.

Occasionally, among the many brightly flaming, unstructured colour excesses on the walls, there are some paintings on the quiet side of the spectrum which reveal a different Mané-Katz, more genuine. Works like the lithograph of a lonely Shalom Aleichem in a gloomy room with a spent candle, the vibrating excellently painted "Black and White Horses" and the sculpted "Head of a Horse", strikingly expressive in their despair and anguish.

Perhaps the sad-eyed "Clown", with a saint's Grecoesque hands on a sombre cross-like background, is a kind of symbolic self-portrait of the artist who played the brightly coloured jester for the crowds. (Beit Mané-Katz, Panorama Road, Haifa till mid-August).

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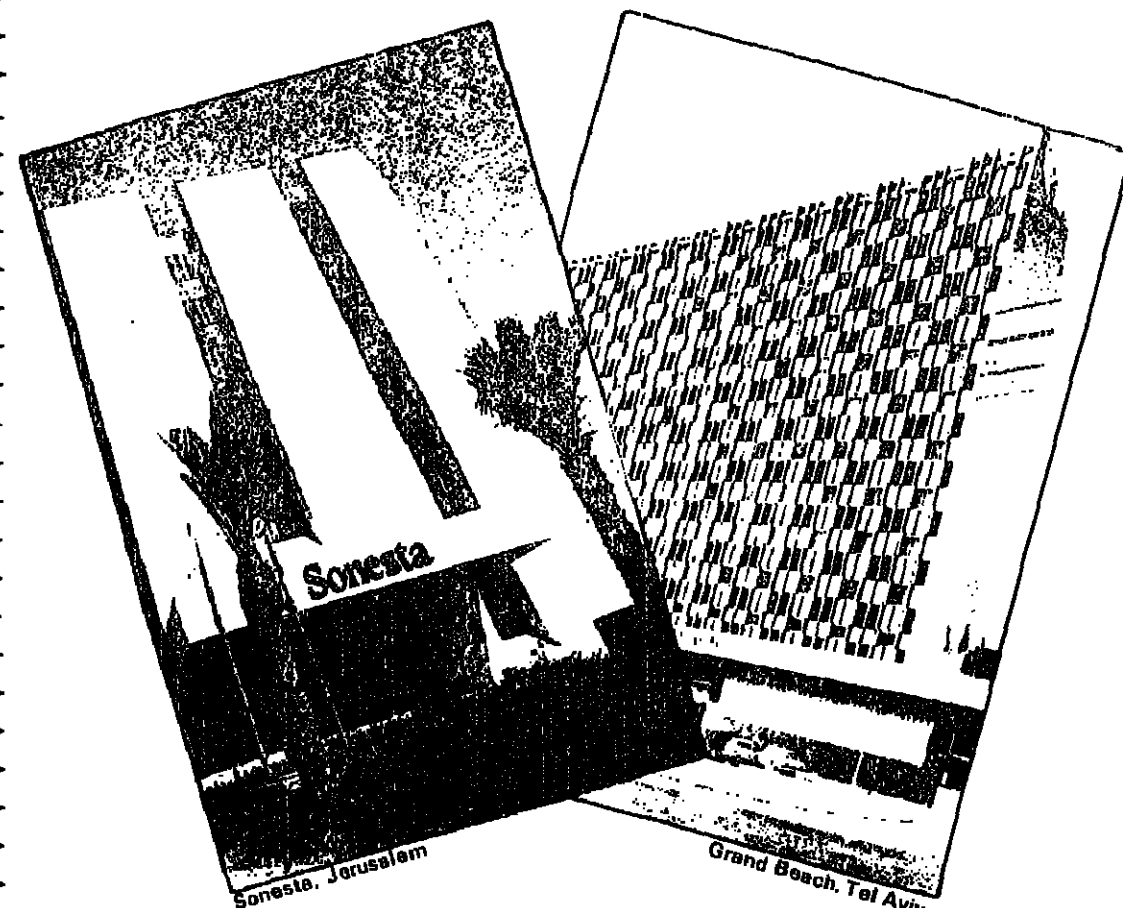
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ROCK, etc. / David Horowitz

A COUPLE OF albums back, it looked like Joe Jackson was going to miss the boat to pop stardom. He'd got his record company's hopes up with his first two albums full of bristly, bouncy numbers, but his "Jumping Jive" effort was a definite flop.

Then Jackson changed tactics. He teamed up with producer David Kershbaum and set about cracking the American market. *Night and Day*, his fourth LP, did just that, selling all over the States and establishing Jackson as a top-flight artist.

Many critics, however, found *Night and Day* a rather bland affair, and criticized Jackson for selling out in America. But his latest effort, *Body and Soul* (CBS), is certainly innocent of those charges. It's undoubtedly Jackson's best work to date, and must rate as one of the classic albums released this year.

*Body and Soul* is a combination of pop, soul and jazz, and there's hardly a flaw on it. There's a perfect commercial number — "You Can't Get What You Want," a lovely ballad — "Be My Number Two," and a delicious instrumental — "Loisaida." Jackson's voice is warm and sincere, the piano is teasingly delicate and the saxophone and brass solos that dot the album are a delight.

The back sleeve design harks back to the jazz albums of a few decades back, with detailed, if slightly pompous, liner notes. And the front photograph shows Jackson and saxophone, the sensitive soul man alone with his music.

I reckon *Body and Soul* is something of a classic, and there's not many of them around in the album charts today.

ANOTHER GOOD album is David Gilmour's *About Face* (CBS). This is Gilmour's second solo effort, and presumably came about because Gilmour's co-Pink Floyd Roger Waters was also working on a solo project.

Gilmour's album is a great deal better than Waters's disappointing disc, and shows Gilmour to be not

only a talented guitarist, but a fair songwriter as well.

"Murder," the second song, is an especially good track lyrically, and Gilmour displays a mean wit with a number called "Cruise" on Side Two.

Elsewhere he collaborates with Pete Townsend on a couple of songs, and Stevie Nicks puts in the odd appearance on keyboards. So, with a little help from his friends, Gilmour has come up with a pleasant if unsurprising album that Floyd fans would be well advised to check out.

ALSO JUST released is a newie from the Gio Gio's, the all-girl American pop band that had hits a few years ago with "Our Lips Are Sealed," and "We've Got The Beat." The band don't seem to have progressed much since then, the superficial poppy sound on *Talk Show* (CBS) is much the same, with the enthusiasm of top producer Martin Rushent making no noticeable impression.

MANY THANKS to Tod Browndorf of Kibbutz Tel Katzir for writing to tell me his opinion of Springsteen's *Born In The USA*. Mr. Browndorf believes it to be "Springsteen's finest album" and assures me that "many listeners throughout Israel" feel the same way. He cites the "fresh new rhythms and lyrics that capture the spirit of a generation" and reckons the songs "evoke the anxiety and frustration of misbegotten love, Vietnam war years, authority, friendship, passion and anger... in driving tunes that make you want to shake..."

Well, I've listened to the album a good few times since I wrote the review, and I think we're just going to have to agree to differ.

Finally, a bit of backtracking, courtesy of Yoel from San Simon who recommends Shawn Phillips' album *Second Contribution*, and the Stormy Yamashata, Al Di Meola and Linda Lewis collaboration on *Beauty and Mysteries of Love*.

early as 1980, eight years into the period. In its final three years, however, there was a process of intensification, in 1981, the increase in private consumption alone amounted to more than twice the GNP increase (see Fig. 1).

Stated another way, not only was all positive growth attributed, but in order to fund the increase in private buying, the public debt and balance of payments deficit had to rise sharply, reaching a point where Israel's financial position became untenable.

Meanwhile, the economy had to contend with two other detrimental factors. One was the increase in military expenditures caused by the war in Lebanon. The second was the revaluation of the shekel in real terms, by deliberately keeping the increase in foreign currency exchange rates lagging behind the inflation rate. Together, these factors threw the economy into an acute crisis, whose outward signs were an increase in a balance-of-payments deficit beyond the danger limit, and a decline in foreign-exchange reserves. The public reacted with near-panic behaviour, "escaping" from the shekel and other financial assets (especially bank stocks) to the dollar, and forcing the government to devalue the shekel drastically and cut back subsidies. These steps sharply aggravated inflation, bringing it to 400 per cent. It thus became vital for Israel to find a way out of its economic crisis. An entirely different economic policy is the nation's only hope.

**WAGE POLICY.** One of the outward expressions of balance-of-payments in a nation's economy is the behaviour of wages, in real terms, relative to output per employee (Fig. 4).

The data indicates that real wages per employee grew faster during the first period than the second. Output per employee during the first period increased at an astonishing rate: 53 per cent, compared to only 6 per cent for the second period. Finally, a near-perfect balance existed in the first period between the increase in output per employee and the growth in real wages: 53 per cent as against 54 per cent. In the second period, however, a dangerous discrepancy developed: while output per employee rose by only 6 per cent, real wages soared by 34 per cent.

These data support our previously stated findings: a sharp contrast between the balanced growth of Israel's economy during the first period, and its deterioration during the second.

**DEBT AND DEFICIT.** The second period saw a huge widening of the gap between the slow increase of GNP and the faster increase of aggregate expenditures. This resulted in a sharp increase of Israel's balance-of-payments deficit. U.S. government grants, German reparations and Jewish fund-raising partially filled the void. As the deficit grew, however, a constantly rising percentage of it was funded by foreign loans. Consequently, Israel's national debt skyrocketed: by the end of 1983 it had climbed to 101 per cent of the GNP.

When a nation's debt exceeds its GNP, the situation becomes extremely dangerous. It necessitates the diversion of considerable funds from other applications to the payment of interest. The economies of several countries — Brazil, Poland, Mexico and others — have recently approached bankruptcy because their national debts surpassed their GNP.

How has Israel funded its enormous foreign-currency deficit? From 1961 to 1972 most of it was funded by

Fig. 1. ECONOMIC RESOURCES AND THEIR USES 1961-1972-1983

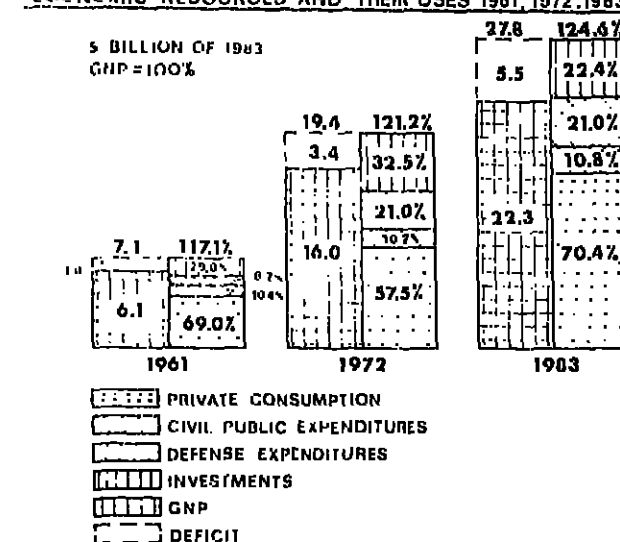


Fig. 2

INCREASE IN ECONOMIC RESOURCES AND THEIR USES, 1962-83

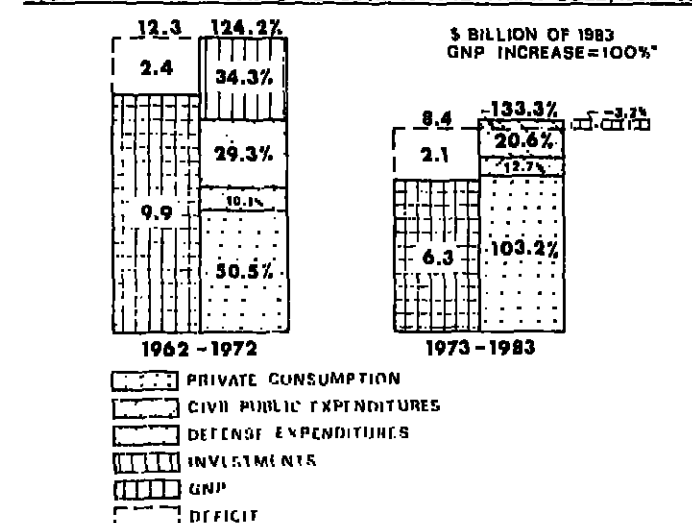


Fig. 3

INCREASE IN ECONOMIC RESOURCES AND THEIR USES, 1973-83

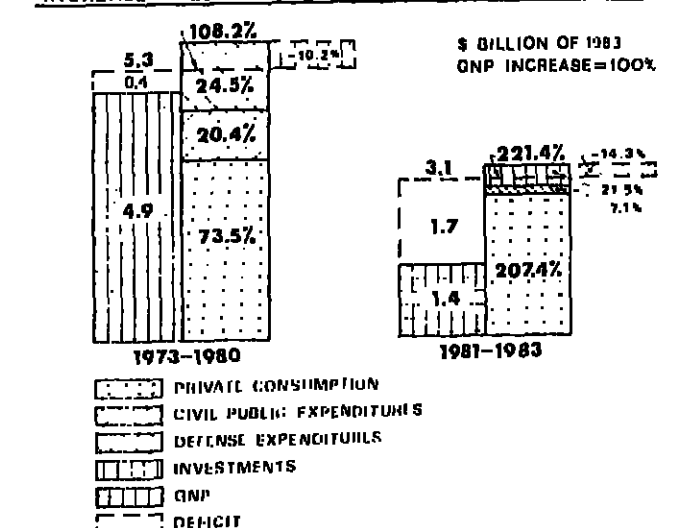
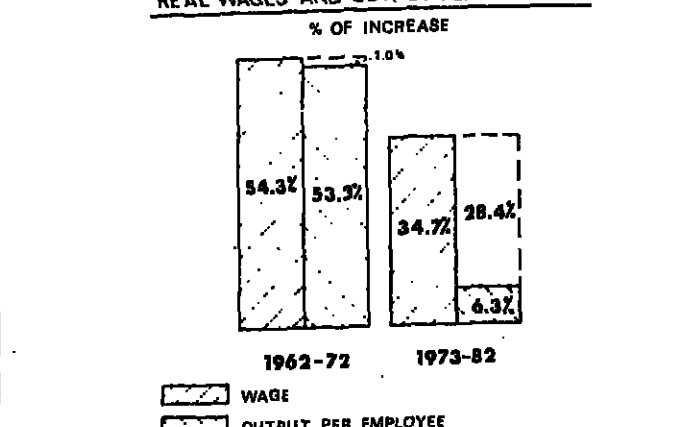


Fig. 4

REAL WAGES AND OUTPUT PER EMPLOYEE



grants and long-term loans, which exceeded the balance-of-payments deficit, enabling Israel to increase its foreign-currency reserves. Even as late as 1980, the nation's sources of foreign-currency funding remained the same as those of 1972. From 1981, when the deficit started to increase rapidly, the picture began to change: short-term loans were needed to balance it.

IN 1981, the economy lacked some \$130 million for funding the balance of payments, and was forced into taking short-term loans from banks. In 1972, the sum increased to about \$670 million; in 1983, it soared to \$1.3 billion. This near-fatal development was paralleled in 1974, in the wake of the Yom Kippur War and the energy crisis. Because these were external factors, the Israel government was able to take exceptional internal measures to rescue the economy. But we ourselves brought about its present danger through our own economic policy.

Until now, Israel has managed to add to its short-term loans mainly with the help of the commercial banks. By increasing the extent of their activities abroad during the last decade, Israel's banks have succeeded in raising a considerable deposit balance from foreign residents. A large proportion of this money has been redeposited in overseas banks, making the Israeli banks eligible for substantial credit with the world's large commercial banks.

The continuation of this process, however, depends on the ability of Israel's banks to attract further deposits from foreign residents, and this virtually ceased in mid-1983. By further enlarging credit lines, Israeli banks are, in effect, consuming their "invisible" foreign-currency reserves and approaching the limits of their capacity. The risk of an absolute shortage of foreign exchange is increasing from day to day. The only viable solution is a rapid reduction of the balance-of-payments deficit. Unless this is achieved, Israel may find itself seriously lacking in foreign currency — a situation which can lead to irreversible economic disaster.

The following points summarize the severity of the situation:

- The slowdown of Israel's economic growth rate over the last decade, coming to an absolute halt in 1982-83.
- The growth of private consumption in excess of the increase in GNP.
- The lack of funds for vital government services needed to maintain a quality of life consistent with the needs of modern Western society.
- The lack of adequate resources for defence.
- Financing a rapidly-growing proportion of private, public and defence expenditure by increasing the balance-of-payments deficit. In turn, funding that deficit with more and larger short-term loans, straining the limits of Israel's credit capacity.
- An accelerated inflation rate of dangerous proportions, now rapidly approaching uncontrollability.

**GUIDELINES FOR RECOVERY.** In 1984, Israel's economy faces serious dangers which impose unprecedented responsibility on the country's economic leaders. They must steer it out of the reefs which threaten it. This can only be accomplished by rapidly reducing the country's balance-of-payments deficit and curbing its runaway inflation, through cutbacks in government spending and reduction of private spending.

While these goals are indispensable on a short-term basis the most essential factor in the long run is the

renewal of economic growth. Only by achieving that will Israel be able to maintain the requisite standards of private consumption, public services and defence expenditure without affecting investment.

The main aim of a new economic policy must be the renewal of growth; in practical terms, this means increasing the GNP by at least \$6 billion by 1988 or 1989. This represents an average annual increase of 5 per cent; it can be accomplished through raising productivity by only 2.5 per cent during each of the next five years.

A \$6 billion increase in its GNP will enable Israel to reduce surplus imports by some \$2.5 billion; increase investments by about \$1.5 billion; and divert the remaining \$2 billion to raising private and public consumption.

Before this primary aim can be achieved — before the process of accelerated growth can be initiated — the economy must be brought out of the danger zone in which the balance of payments is presently located. This means reducing the balance-of-payments deficit through the immediate diminution of public and private consumption by some \$2.5 billion — a drop in total expenditure which will also disrupt the inflation spiral.

We must reiterate that reduction of both public and private spending is not only crucial to the immediate removal of the economy from the danger zone, but also essential to the conditions for renewed economic growth, for two reasons:

- Such growth necessitates increased investment, attainable only at the expense of public and private spending.
- A resurgence in economic development will elevate public income in real terms; part of this increase will be diverted to an upswing in consumption. Therefore, in order to keep per capita private consumption at the end of the goal period roughly equal to its peak in 1983, the new starting-point must of necessity be lower.

**TO SUM UP.** In its initial stages, the process of economic recovery will require a drop in expenditure. This will diminish the foreign-exchange risk and create conditions favourable to curbing inflation and renewing the economic growth.

Within five or six years, Israel's GNP will grow about 5 per cent, reaching the level of some \$28 billion, while the population will have increased by about 10 per cent. A gradual increase in public and private spending — controlled and coordinated with that of the GNP — will accompany the renewed economic growth.

By 1988 or 1989, the per capita level of private consumption will approximate that of 1983 — this time, however, with a reasonable balance-of-payments deficit and a proper investment level. From then on, the private standard of living, public services and investments will continue to rise in coordination with the GNP growth rate, and the balance of payments deficit will be able to continue to diminish gradually.

If these steps are properly taken, Israel's economy will regain its stability and maintain a constant growth rate. Economic policy must be carried out efficiently and responsibly in order to achieve the vital goals which will benefit the state and its people.

\*Based on a lecture by Professor Ben-Shahar, former president of Tel-Aviv University, at the inauguration of the university's Extraordinary Chair for Economic Policy.





Marcel Duchamp in drag, alias "Rose Selavy" ("Eros is the Life"), photographed by Man Ray in 1921. At right: a self-portrait by Man Ray; and above, Ray's "Le Violon de Ingres", 1924. Below, detail of Ray's "Compass," 1920.



Moshe Caine: Pathan elder (Jerusalem Theatre Gallery).

## THE ICONOCLASTS

### Meir Ronnen

A CURRENT show at the Israel Museum entitled "Happy Accidents" points up the lifelong friendship and shared outlook of two pioneer iconoclasts, Marcel Duchamp (1887-1968) and Man Ray (Emanuel Rudnitsky, 1890-1976) who first met in New York in 1915, by which time Duchamp had already relinquished his role as a first class avant garde painter; his brilliant painting *Nude Descending A Staircase* had caused a furore at the famous 1913 Armory Show. Instead, Duchamp coined the term "readymade" and used found objects to create enigmatic assemblages or the semblance of sculpture, like his use of a urinal, unchanged

except for its title. In a way, he was also equating art with the *passthe*.

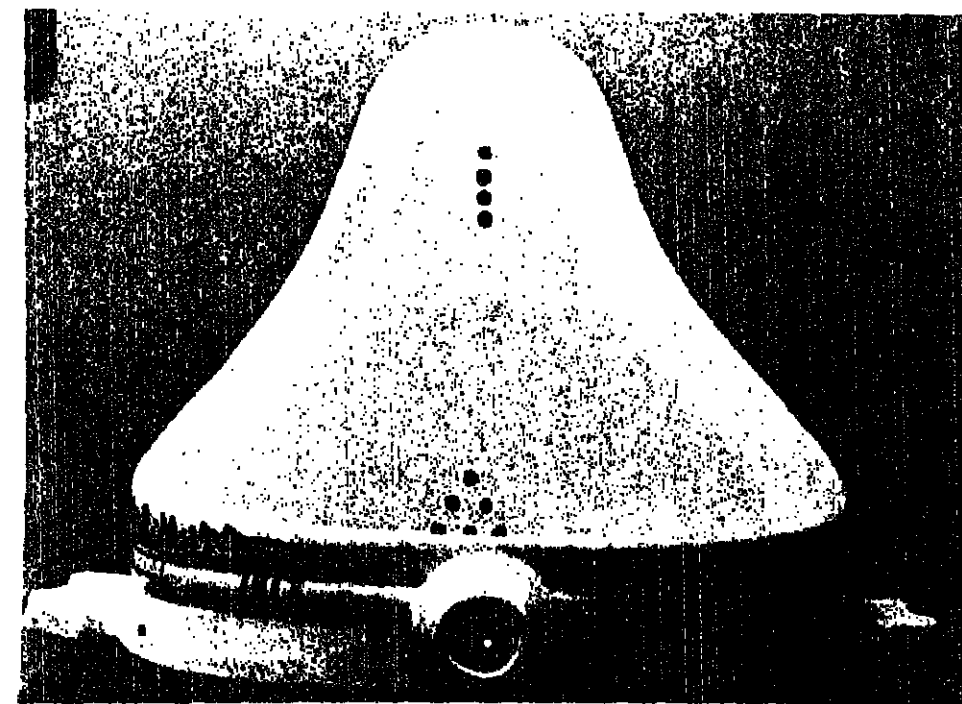
But Duchamp went on to live out his life as a myth, not as a creative artist, even resorting to art criticism to make a living, anything except work as an artist, though he once described "The Artist" as the "only true independent spirit."

Duchamp refused to regard art with solemnity, as did his kindred spirit, Man Ray, who turned to inventive photography as an escape from his rather mediocre painting. Through continued imaginative experimentation with the often chance manipulation of negatives - and exposure of photographic paper under objects without the benefit of the negative - Man Ray succeeded in establishing himself as one of photography's first artists. His gift was in

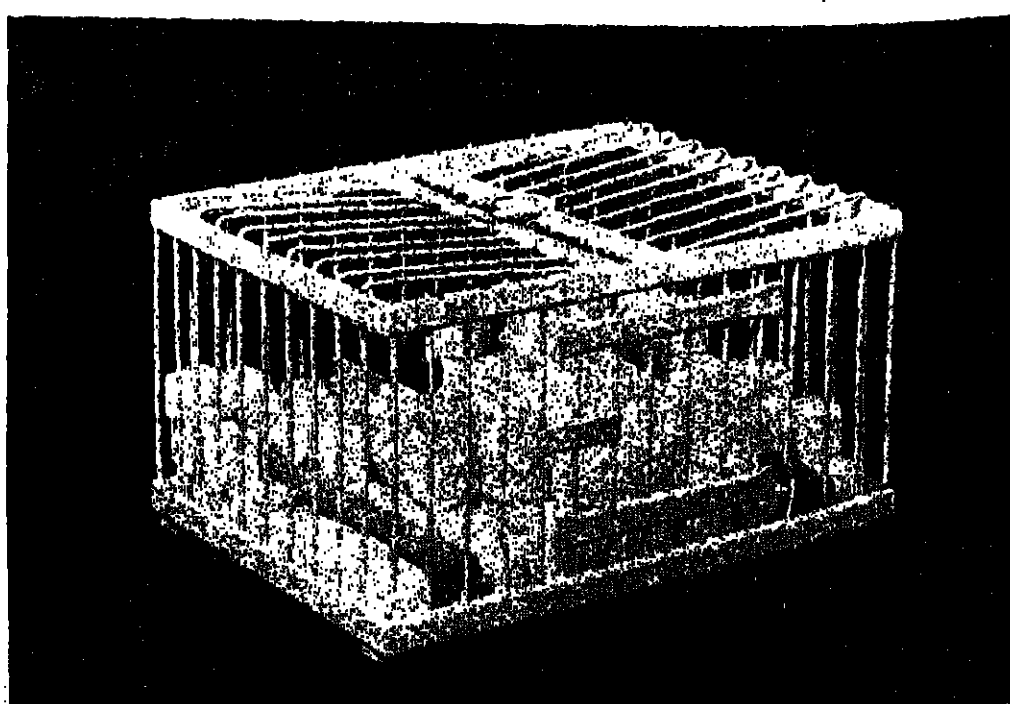
turning techniques into poetry.

Duchamp and Man Ray occasionally collaborated but the latter chiefly contented himself with providing insights into sections of various Duchamp constructions. But the pair continued to exchange ideas for half a century, often while playing chess at Ray's home in Paris.

Man Ray left behind him an enormous body of wondrous conventional and unconventional photographs. The brilliant Duchamp left very little; and the quality of what he produced is still very debatable. But Duchamp did more to question the nature of art than perhaps anyone else of his time; and he helped pave the way for the break with conventional pleasing easel painting from which modern art is only now recovering.



"Fountain" by Marcel Duchamp, a urinal signed "R. Mutt", one of the artist's many "aliases" and designated "an assisted readymade". Photos courtesy of the Israel Museum.



Marcel Duchamp's "Why not Sneeze Rose Selavy?" 1921/64, a birdcage filled with marble "cheese". Like the urinal at left it is an authorised replica presented to the Israel Museum by Arturo Schwarz of Milan.

## Pathans—the Lost Tribes?

### Meir Ronnen

MOSHE CAINE (b. London 1942, here since 1969) teaches photography at the Bezalel Academy and at Camera Obscura in Tel Aviv. His main interest is in education and topics of Jewish interest. His first show here was of Jewish amulets, and he has elsewhere mounted an exhibition devoted to the changing face of London's East End. His latest show, however, is nothing if not exotic: a record of a visit to Pathan tribesmen of what was Imperial India's north-west Frontier and the famed Khyber pass connecting Pakistan and Afghanistan. The Pathans, a warlike tribe much respected in British Army lore, evidently believe they are descended from the Ten Lost Tribes.

There are between 11 and 15 million Pathans in Afghanistan (where they are the major tribal group) and neighbouring areas. One of the largest surviving tribal societies, they have resisted change and cling to their traditions including the one that they are descended from the "Bani Israel" exiled before the destruction of the First Temple. Though devout Moslems, their own code of law, which they reverence more than the Koran, is extraordinarily similar to our own biblical injunctions, while their tribal names "correspond" to those of the Israelite tribes. A few Pathans still wear sidelocks; and one of their researchers, a wealthy merchant, has a Hebrew-Arabic Bible that has been in his family for many generations (though this proves nothing in itself). The Pathans are distinctly semitic-looking and are lighter skinned than their neighbours.

Caine provides details of their beliefs but he doesn't say when he was able to take these photographs, though there are probably good reasons for not divulging this information. He also doesn't mention that *pashto*, the Pathan language, belongs to the Aryan group. Incidentally, there is now no longer any organized Jewish community in Afghanistan; many of its members have come here.

These photos appear to have been taken in northwest Pakistan and in Afghan refugee camps there. Most

of the studies are infused with an ineffable sadness; these tribesmen are again in exile. (Jerusalem Theatre Gallery for New Artists). Till July 28.

PERHAPS THE real reason for the persistence of New Painting here (synonymous with bad or wild painting) is that it makes relatively little demands on those artists who find it difficult or impossible to bow to the discipline required to produce more accomplished work. Be that as it may, the style persists, influenced in the main by the German neo-expressionists and Americans like Schnabel. This gallery is devoted to the approach. Its latest "find" is Orit Bader, who has studied in the U.S. and who takes a somewhat different tack by employing both formalized figures and abstract

forms in a decorative manner, east of Avery on the one hand and west of the English pattern painters on the other. Saving grace is a feeling for colour.

By contrast, Jak Zino (also known as Jacques Jano) is an exponent of the wild drip-and-draw school, using the reds and pale blues and black lines beloved of the Germans. Headless nudes are suggested with a good touch. Many of the crudely treated canvases are built up into three dimensional slab sculptures, all completely overpainted with layers of boldly applied colour. But despite their certain degree of accomplishment and sensitivity within the parameters of their styles, neither of these young artists have anything really new to tell us. (Alon Gallery, cnr. 51 Palmach, J'lem). Till August 2.

## Playing to the crowd

### Edith Varga-Biro

A GOOD sampling of Jewish ceremonial art, collected and donated by the late Mané-Katz, has been placed in a newly-opened hall of the artist's home in Haifa.

Some pieces are delightful objects of naive art: A Persian wallcarpet woven in all shades of purple with scenes of "Isaac's Sacrifice" and the holy places in Jerusalem, very much in the style so popular in the 19th century; Eretz Israel folk painting; an Ashkenazi Tora Binder, 1753, embroidered in delicately shaded silk, showing a bride and groom under the canopy, holding an enormous wedding ring; a *Mizrach* made of pasted papercuts and signed by Akiva Haas 1929, in Poland.



Mané-Katz: "Clown", 1944.

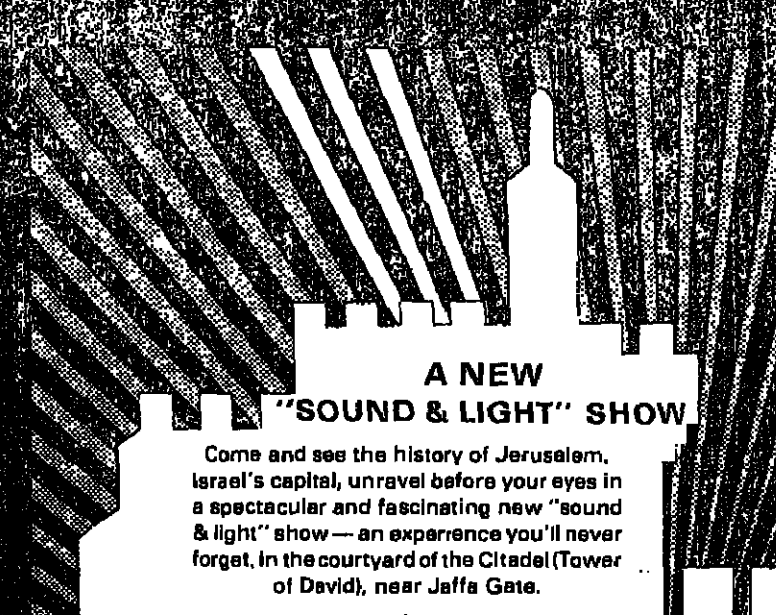
The newest exhibitions of Mané-Katz's own work are paintings from the period between 1940 until his death in 1962; a lithographic series based on his 1958-1962 gouaches illustrating *Serpentini*, a novel by Shalom Aleichem; and small bronze sculptures of *sheil* musicians.

Quality differs widely. Some of his last huge canvases on biblical themes lack pictorial values. The 12 illustrations to "Serpentini", a gifted fiddler's love story, are compared in the foreword of the Mourlot's 1966 edition to a musical composition. Unfortunately, the dissonant fortissimo effects prevail.

Occasionally, among the many brightly flaming, unstructured colour excesses on the walls, there are some paintings on the quiet side of the spectrum which reveal a different Mané-Katz, more genuine. Works like the lithograph of a lonely Shalom Aleichem in a gloomy room with a spent candle; the vibrating excellently painted "Black and White Horses" and the sculpted "Head of a Horse," strikingly expressive in their despair and anguish.

Perhaps the sad-eyed "Clown", with a saint's Orecosque hands on a sombre cross-like background, is a kind of symbolic self-portrait of the artist who played the brightly coloured jester for the crowds. (Beit Mané-Katz, Panorama Road, Haifa till mid-August).

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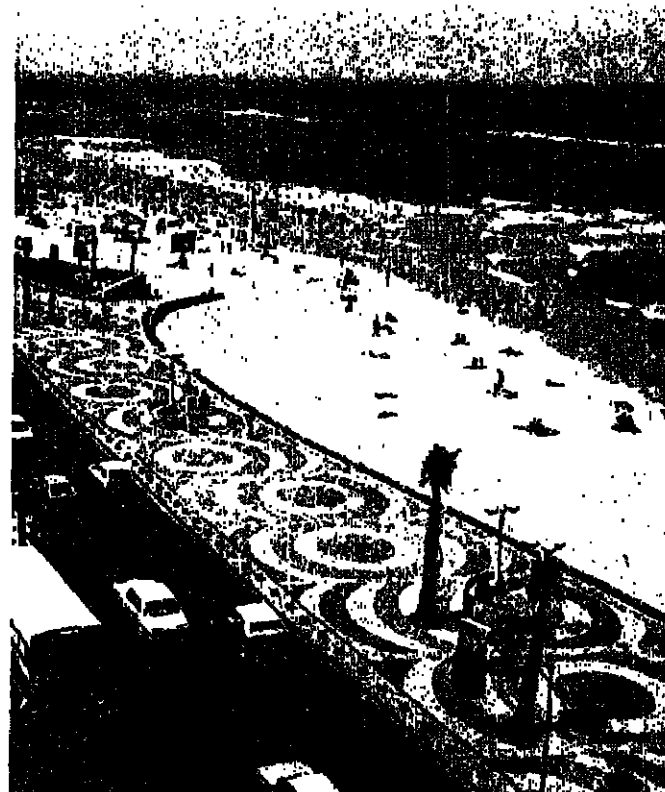
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## Stepping stones to peace



Hopes ran high when the Camp David peace treaty between Israel and Egypt was signed in 1979 with great ceremony on the White House lawn. The optimists — and even the realists — predicted exchanges of cultural and sporting groups, tourism, and trade. Sadly, though, about the only beneficiary has been tourism, in a one-way stream of Israelis going to Egypt.

How good it was, therefore, to read that the beautiful new seaside promenade in Tel Aviv is paved with river pebbles imported from Egypt. These "stepping-stones to peace" represent the basic spirit of the peace process: "business as usual" between Egypt and Israel.

Your friends and relatives abroad would not know from their local papers about this small step on the rocky road to peace. Give them *complete* coverage of Israel and the Middle East with a gift subscription to THE JERUSALEM POST INTERNATIONAL EDITION.

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## Adventures in no-trump

NO-TRUMP bidding occasionally demands an adventurous spirit, especially when you stray away from textbooks examples, and from agreed-on conventions.

Deal 1  
Vul: N-S

North	South (D)
♠ A J 10 7 2	♠ A K Q 6 3
♥ Q 6 4 3	♥ Q 7 5
♦ A 8 5	♦ K 9
♣ J 9 3	♣ K 10 4

The hiding

South	West	North	East
1NT	Pass	3NT	Pass
3♦	Pass	3NT	Pass
4NT	Pass	5♦	Pass
6NT	All Pass		

WE WERE playing five-card majors and 15-17 no trump. If I were to open with one spade, partner might respond no trump. But since, in a no trump contract, it was desirable for the lead to come up to my kings, I disregarded the fact that I had 18 points and opened one no-trump.

Partner made the forcing response of three hearts. I was uncertain where we were going, so I marked time with three spades. Partner had no other information to give, and signed off at three no trump.

I hoped for a slam and was ready, if partner had only one ace, to sign off at five hearts, so I made the asking bid of four no-trump. Blackwood.

Partner showed two aces, and I set the final bid in six no-trump.

A club was the opening lead, won with the Ace in dummy. By my count there were three potential club losers, the diamond ace and the heart queen and a club. I hoped to establish the heart suit for additional tricks. But which way should I take the heart finesse? Since a diamond shift from the West hand would be less dangerous, I planned to finesse the heart through East.

### BRIDGE

George Levinrew

Next came the spade jack and a heart to the nine. I then led the diamond nine, and West allowed me to win with the queen in dummy. It was now automatic to win in all five spades, five hearts, one diamond and two clubs making all 13 tricks. This beat all players who were in six hearts, or six spades, or in six no trump making only 12 tricks.

Deal 2  
Vul: none

North	South (D)
♠ Q 8 3 2	♠ A J 10 6
♥ J 10 5 4	♥ A Q
♦ K 5 4	♦ A J 10 3
♣ Q 2	♣ A 9 6

WE WERE STILL PLAYING five card majors and I was reluctant to open two no-trump with my 20-point hand. I bid one diamond and partner responded one heart.

I ignored the opportunity to bid my four card spade suit and jumped to three no-trump, which bought the contract.

A small club was led and won by the queen in dummy. I was sure of making two clubs, one or more diamonds, one or more hearts, and one or more spades. My problem was not to make the contract but how to make overtricks. To make two finesse starting from dummy I needed an extra entry to dummy. I led a low diamond to the ten which won the trick. I returned to the diamond king, and finessed in spades losing to the king. West led the club king to the ace which set up the club none as a threat. I now proceeded to win three spades and two more diamonds leaving this position:

North	South	East	West
♠ J 10 5	♠ A Q	♠ —	♠ K 6
♥ —	♥ —	♥ —	♥ 10
♦ —	♦ —	♦ —	♦ —
♣ —	♣ —	♣ —	♣ —

It had not been possible for West to play two clubs without blanking the heart king. I played the club nine (throwing in West. He had to lead a heart to the tenace, giving the 11 tricks.

Deal 3  
Vul: none

North	South (D)
♠ 8 4	♠ A Q J 3
♥ 9 2	♥ Q J 6
♦ 7 6	♦ A K 8 3
♣ A K J 10 5 4 2	♣ 6 4

PARTNER OPENED with one no trump. As North, I knew clubs could make a part score, and possibly a game. But if the club suit could run, there would be a game in no trump.

Partner must have at least two clubs, possibly including the queen. I did not know how to explore for an unlikely slam, and I discarded a club contract. So I responded three no-trump.

The opening lead was a small heart and this was partner's count. If he could not win seven club tricks he might very well lose one club, a diamond or two, two hearts, and perhaps a spade. The club finesse just had to work. It would be inadvisable to take the ace, king and hope, for the likely distribution would be 3-1.

The defence won two top hearts and declarer was thrown in with another heart. The club finesse worked. Then to the diamond king and another club finesse. Declarer made 11 tricks.

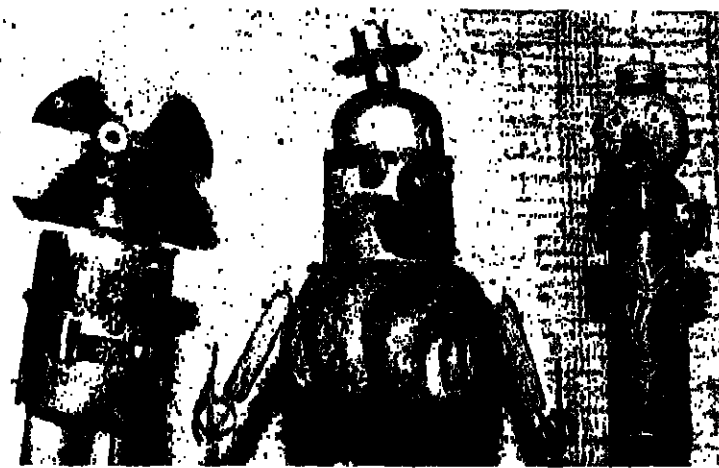
PUPPETRY IS AS OLD as the second annual International Festival of Puppet Theatre in Jerusalem begins on August 8, and tickets are already on sale at agencies in Jerusalem and Tel Aviv. Organized again by the Train Theatre, Israel's puppetry centre, and the Jerusalem Convention Centre, it will be slightly shorter (through the 15th) and more intensive than last year.

Thanks to the efforts of the Train Theatre over the last several years and last year's festival, Israelis are beginning to recognize puppetry as an art form for adults. Semadar Peretz, who's doing promotion for the festival, says interest has increased, and "It's no longer just parents bringing their kids because there's nothing else to do in August."

According to Mario Kotliar, the current chairman of the Train Theatre collective, and producer of the festival, about one-third of the groups performing are from abroad — France, Britain, Austria, Germany, the U.S., Canada, Italy — and two-thirds from Israel. One of the purposes of the event is to stimulate local groups, exposing them to some of the best of world puppet theatre. The problem with last year's festival was that everyone was so busy performing they had no time to see the productions of their colleagues. This year the programme has been arranged to allow artists to visit their neighbours and do a little aesthetic spying.

The "neighbourhood" is that of the Train Theatre in Liberty Bell

## Wooden acting



### CURTAIN CALL / Marsha Pomerantz

Garden; the amphitheatre in the garden will be used, as well as two makeshift stages there, the Khan Theatre down the street, and something mysteriously identified as "Hall A," probably in a nearby school, but the final arrangements haven't been made yet.

SPEAKING of neighbours: Zachi Becker, director of the festival, wrote an introduction to the programme last year discussing puppetry as an art form with intercultural appeal, especially suited to Jerusalem. But the participation of

neighbours on the Eastern side of the city is a delicate question. Some performances will be given in the Old City, but the organizers prefer not to publish the details. One East Jerusalem puppeteer who was approached reportedly declined to participate in the festival, and even those who help arrange performances in East Jerusalem are subject to accusations of "collaboration." Kotliar says that some of the Train Theatre's productions have been translated into Arabic and performed in East Jerusalem schools

during the year. But that, too, is a matter for the quiet pulling of strings.

Which brings us to techniques. The whole spectrum will be represented — from traditional marionette theatre through glove puppets to the animation of household objects, silhouette theatre and the puppet-like, stylized movement of human actors.

Barry Smith of Britain, with the Blowzabella Band, will do a traditional marionette production based on entertainment at the old English fairgrounds, and Smith himself will do a classical Punch and Judy show. For the sake of comparison, the Train Theatre will give one performance of their own Punch and Judy version, played through the windows of the theatre, which is a converted railway car, to an audience seated outside. The local version has been evolving for about 10 years. "Each year I decide not to repeat it," says Kotliar. But there's a demand. "And he adds with some surprise: "The kids keep coming."

AMONG the guest companies is the Velo Theatre of France, which Kotliar says is one of the leading practitioners of the new fashion of miniature theatre — the use of small puppets and objects. A special festival for this small stuff was recently held in Paris. At this rate, it sounds as if opera glasses will be passes and microscopes of *rigueur* in the future. Israeli groups are launching eight new productions, several of them from the Train Theatre. Kotliar's

Midnight Sun, written by Noga Treves and based on South American Indian legends, and Hadas Ophir's *Good Boy Jerusalem*, both use a combination of puppets and people. Michael Schuster has invented an outdoor travelling organ show, which is inspired by all the brides and grooms he has encountered in Liberty Bell Garden getting their pictures taken against romantic backdrops.

Rnfi Amidan of Kibbutz Revivim has done a black theatre tongue-in-cheek version of Ilse called *Work, Defence, Swimming Pool*.

During the festival there will be workshops and informal meetings for adult puppeteers, and workshops in design and operation of puppets for children. The Jerusalem Cinematheque will offer free films on puppet theatre every day from 2 to 4 p.m.

Funding — about \$100,000 — comes from the Jerusalem Foundation, the Doron Foundation for Education and Welfare, the Education Ministry, the Municipality, the Foreign Ministry and the Nurit Katzir Centre for amateur theatre.

If any further proof were needed that puppet theatre has made it in Israel: this country is about to become a member of Unima, the Union international de marionnettes sponsored by Unesco, which helps organize festivals and keep practitioners of the art in touch with each other. Hadas Ofra and Honoza the marionettist will represent Israel at the Unima meeting in Dresden this summer.

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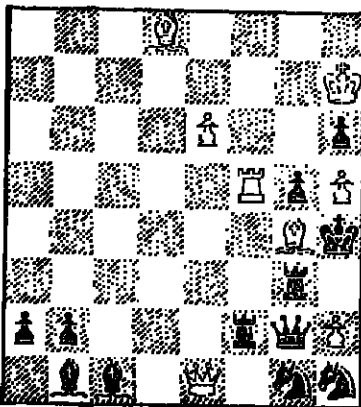
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## CHESSE

### Eliahu Shahaf

Problem No. 3182  
JEAN HAYMANN, Pardes Hanna  
9th place, 2nd WCCT, 1980-83



Helpmate in two (8-12)

a) Set; b) Kf7 to g6  
SOLUTIONS: Problem No. 3180  
(Aloni). 1.d3! - 2.Nc8; 1. - Nac6/

Ndc6/Nah7/Ndb7 2. Ra1/Rh8/  
Rab7/Rb7.  
ERRATA. In the game Marjanovic-  
Timman, move 26 should read  
26.Rc3 B7. All subsequent moves  
should be advanced accordingly.

**THREE-WAY TIE IN NETANYA**  
INTERNATIONAL master  
Ya'acov Bleiman, English master  
Malcolm Fine and national master  
Elihu Shvidler tied for first place in  
the Netanya International tournament  
held within the framework of  
the Shach-Kalt Festival. The win-  
ners scored 6 points out of 9 games.  
Tied fourth were IGM Yair Kraid-  
man and national masters Ehud  
Lihav and Yohanan Afek with 5 1/2  
points each.

The Hapoel class I championship  
was won surprisingly by 15-year-old  
Ilan Manor of Haifa with 7 1/2 points  
out of 9 games. National master  
Nehemia Kasimov of Eilat garnered  
the same number of points but the  
tie-break favoured the Haifa player.

The Hapoel class II championship  
was won by another youngster,  
Moshe Brenner of Ashdod, with 8

points out of 9 games. Runner-up of  
the event was Alon Retter of Jeru-  
salem with 7 1/2 points and Almog  
Burstin of Tel Aviv was third with  
6 1/2 points.

The Hapoel class III cham-  
pionship was won jointly by Ehud  
Shahar of Ramatana and Menahem  
Steinmatt of Bat Yam with 7 points  
out of 9 games.

**USSR CHAMPIONSHIP 1984**  
A. SOKOLOV A. VIZHMANOVIN  
1.e4 e5 2.Nf3 e6 3.d4 c5 4.Nd4 Nc6  
5.Nc3 a6 6.Be2 Nge7 7.0-0 Nd4  
8.Qd4 Ne6 9.Qd3 Qc7 10.Bg5 Bde  
11.Qh3 0-0 12.Rd1 Be5 13.Kh1 f6  
14.Be1 b5 15.f4 Bd4 16.Rd3 b4  
17.Nd1 d5 18.ed ed 19.f5! Qe5  
20.Bg4 a5 21.Qh4 Ba6 22.Rel Qc7  
23.Rh3 h6 24.Bh6 gh 25.Bf3 Rad8  
26.Qh6 Qg7 27.Rg3 Qg3 28.hg Rd7  
29.Bd5. Black resigns.

**COMMONWEALTH CHAMPIONSHIP**  
IM KEVIN SPRAGGETT of Canada  
and GM Murray Chandler of  
England tied for first in the 2nd  
Novag Commonwealth Cham-  
pionship held in Hong Kong. Eight-  
teen Commonwealth countries were  
represented. Spraggett led the  
tournament from the start, while

12.Be2 Qd1 13.Kd1 Bd7 14.f4 Ng6  
15.e4 Rf8 16.g4! Ne8 17.Kc2 Nc7  
18.Kh3! a6 19.h6 Nh5 20.Bb5 ab  
21.Ra8 Ra8 22.Rd1 Bc6 23.Be3 Nf8  
24.g5 f6 25.gf g6 26.Kf4 f5 27.e5 Kf7  
28.Nh5 Ng6 29.Na7 Be4 30.Rd7 Kc8  
31.Nh5 Ra1 32.Nd6 Re1 33.Bd3 Rd1  
34.Kc3 Nh4 35.Nb7 Nc3 36.Ne5.  
Black resigns.

**V. TUKMAKOV V. CHEKHOV**  
1.d4 Nf6 2.c4 d6 3.Nc3 Nbd7  
4.Nf3 c6 5.e4 e5 6.fec2 a6 7.0-0 Be7  
8.Rel 0-0 9.Bf1 b5 10.a3 Re8 11.Bg5  
h6 12.Bf6 Bf6 13.d5! Nf6 14.de be  
15.a4 a5 16.Nh5 Be7 17.Nd2 Bc6  
18.e7 Qd7 19.Rel Bg5 20.Nc1 Nc4  
21.Rc4! Be2 22.Be4 Rb6 23.Re2 Re6  
24.Re2 Rb6 25.Be2 g6 26.Na7!  
Black resigns.

**OLD GEM**  
White: Ke1; Qc3; Ra1; Rh3; Bd3;  
Be5; Pa2; b2; c4; f2; g2; h4; (12)  
Black: Kg8; Qc7; Ra8; R8; Bb7;  
Bd6; Pa7; b6; c5; f7; g7; h5; (12)  
1.Qh6!! and Black resigned in  
view of 1. f6 2.Be4, or 1. - gh  
2.Rg3x. (Janowski - Samisch,  
Marienbad, 1925).

Chandler needed victories in the last  
three rounds to catch up with the  
former Canadian champion. Tied  
for 3-4 were GIM John Speelman of  
England and IM N. Murshed of  
Bangladesh. Murshed was the major  
surprise of the tournament. Also  
playing in the tournament was  
Novag Computers Super Constella-  
tion. It finished with a score of 4-7 in  
the 32 player field.

**AARON**  
1.d1 d5 2.c4 c6 3.Nd4 Nf6 4.cd5  
c45 5.Nc3 Nc6 6.Bd4 Bf5 7.c3 c6  
8.Bb5 Nd7 9.Qa4 Qb6 10.Nh4 Bg6  
11.Ng6 h6 12.e4 de4 13.d5 Ne5  
14.f6 h6 15.Bc6 Ke7 16.0-0 Na4  
17.Rd7 Ke8 18.Ba1 Bb4 19.Ra7 KR  
20.Ra8 Ke7 21.Rh8 Bc3 22.b3 Q2  
23.Bg5 to 24.Rd1. Black resigns.

**OLD GEM**  
White: Ke1; Qc3; Ra1; Rh3; Bd3;  
Be5; Pa2; b2; c4; f2; g2; h4; (12)  
Black: Kg8; Qc7; Ra8; R8; Bb7;  
Bd6; Pa7; b6; c5; f7; g7; h5; (12)  
1.Qh6!! and Black resigned in  
view of 1. f6 2.Be4, or 1. - gh  
2.Rg3x. (Janowski - Samisch,  
Marienbad, 1925).

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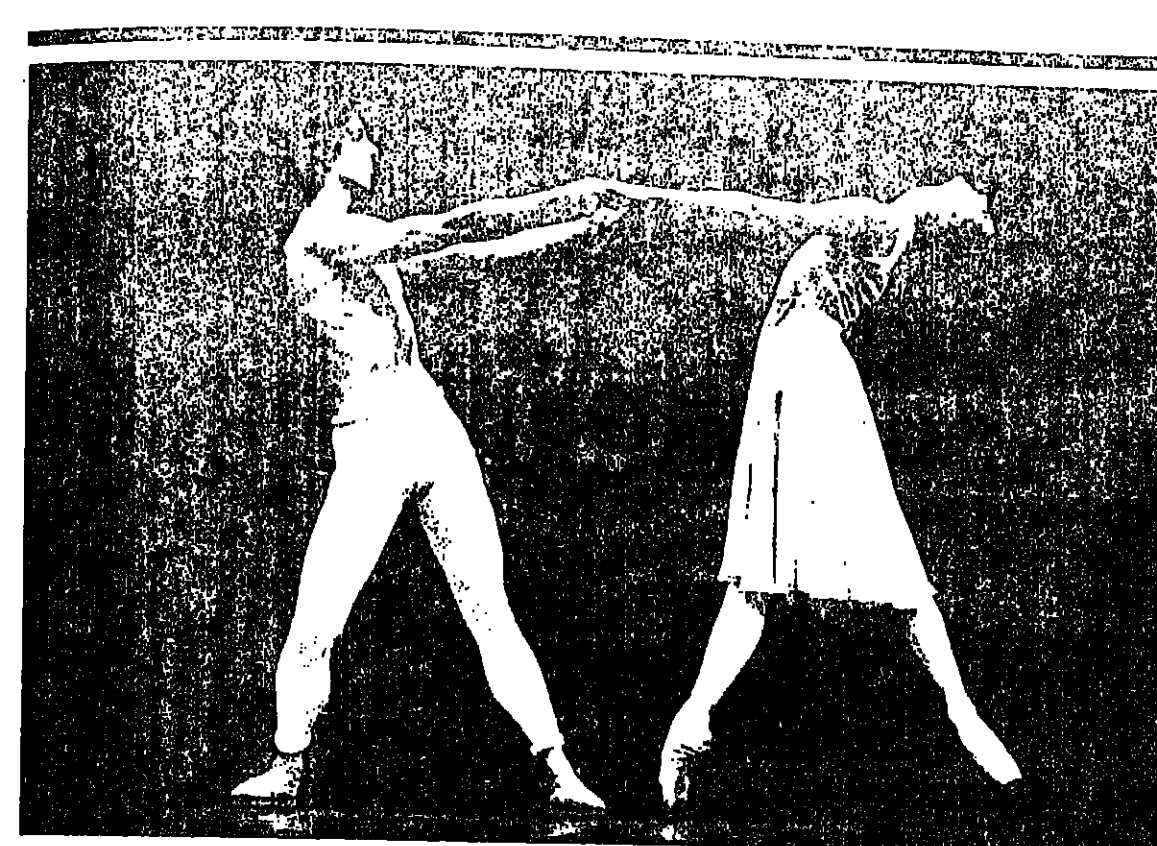
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# Thrilling blend

BY ANY MEASURE, the visit of  
the Dutch National Ballet was a  
highlight of dance. The company  
was not only two years better; the  
July 12 premiere at Ein Hashofet  
showed that it is one of the best.

The dancing on points was of such  
perfection that the women moved as  
naturally on as off their toes. The  
men seemed to need no effort to lift a  
tall girl, make turns in the air or  
sustain a series of jets.

This was in part due to Hans van  
Manen's choreography. One might  
have expected a one-man show to  
afford only limited enjoyment, but  
the all-Manen programme went  
from one kind of sophistication to  
another, one sort of dance philoso-  
phy to another. The blend of classi-  
cism and free movement was thrilling.

There was indeed some sameness  
in Van Manen's ensembles. He  
tended to marshal his dancers in  
lines, but solos and duets emerged  
from them in a marvellous variety of  
mood and manner.

In his masterpiece *In and Out*, half  
set to the irritations of Laurie  
Anderson sound, the dancers moved  
in and out of three box-like sections.  
Individuals were pitted against mas-  
ses, men against women. Without  
any story, this was life; and here  
Nina Hagen's music strikingly  
matched the rhythms of the dancing.

Then came *Piano Variations* with  
their own attack, set to live music,  
with pianist Paul Patton and the  
piano onstage, unobtrusively form-  
ing part of the patterns.

First in a fierce, cunningly  
fashioned duet between Rachel  
Beuujan and Clint Furia, Pro-  
kofiev's "Sarcasms" underlined the  
sexual attraction and antagonism  
with its constant comment. Then,  
wheeled about by three men, pianist  
and piano kept close to Caroline  
Lara and Henry Jurriens in a duet  
romantic in essence, yet remarkably  
suited to Satie's "Gnossiennes."

In both duets, the dancing, precise  
without the rigidity of clockwork,  
was absolutely stunning.

Somehow, the following variations  
to music by Debussy were less  
effective. The women were fascinat-  
ingly long-legged in their short  
tunics and white lights (by Jean-Paul  
Vroom). Yet the formations (subti-  
tled "Pose and Exposed") were too  
calculated. Despite a fine macho

## DANCE

### Dora Sowden

dance by the men and proud aggres-  
siveness by the women, the excite-  
ment of the earlier variations was  
missing.

Danced with subtle panache, *Five  
Fingert* was as good as ever, with a  
virtuoso solo by Clint Furia and an  
all-over sheen that held the glint and  
passions of the Astor Piazzolla  
music.

WHEN SIXTEEN dancers took  
their bows in Tel Aviv's Mann Au-  
ditorium on the afternoon of July 13,  
the proverbial good time had been  
had by all. Yet, except for Susan  
Jaffe, these young Americans and  
Canadians were just well-trained  
dancers who belong to major com-  
panies but did not give major per-  
formances. The *entrechats*, the *cab-  
rioles* and the *pirouettes* were all  
bright and beautiful (one ballerina  
achieving 30 *fouettés*), but all were  
rather slow.

Jaffe was exceptional, consistently  
displaying the emotional sincerity  
and total involvement that indicates  
star quality. Her *pas-de-bourée* -  
forward, backwards, sideways - in  
Brahm's *La Sylphide* (music:  
after Bellini) was superlative.

As the Indian temple dancer in the  
*La Bayadère* excerpt (music: Mink-  
us) she was clearly a prima ballerina.  
On her entry in the *Swan Lake*  
*pas-de-deux* she reminded me of  
Nemchinova, but alas, through no  
fault of hers, the choreography here  
has been sealed down. In the *Don  
Quixote* *pas-de-deux* there was not  
enough pace and brio, but the polish  
of both Jaffe and David Nixon made  
the crowd cheer.

The others all had their charms.  
Dierdra Carberry's style was always  
engaging, but the music often  
seemed slowed down to suit her  
tempo. (There was live piano and  
string music under the direction of  
Paul Conley, who recently married  
Susan Jaffe.)

The late José Limon's little gem  
*The Moor's Pavane* (lupid music:  
Purcell) was finely danced by Victor  
Barhee (Othello), Susan Goldman,  
Anna Spelman and David Moore.

Yet the main interest for me lay in  
comparisons with John Butler's  
*Othello*.

Limon made a sort of ballet out of  
the tragedy, mingling baroque and  
classical steps. The love between  
Emilia and Iago is given play and the  
Moor's madness sealed down. Butler  
used only three characters and con-  
centrated on drama, but he made his  
salute to Limon by "quoting" the  
way Iago whispers into the ears of  
Othello.

This was the American "A" pro-  
gramme. The "B" will be staged in  
Jerusalem tomorrow night.

WHO NEEDS to go to Egypt when  
Debby Goldmann "Sahir" can be  
seen here? She gave a performance  
of Egyptian folk dance - traditional,  
popular, gipsy and what is known as  
belly dancing at the Israel Museum  
on July 14.

Sassy? Of course, even in the fully  
clothed dances, but with a certain  
elegance and tremendous skill. Her  
body was so flexible that she seemed  
able to move each separate part of it  
simultaneously - hips, hands, fin-  
gers, feet, arms, abdomen, buttocks,  
neck and head. They shivered and  
shook, jerked and swayed, undu-  
lated and gyrated; and it all bore  
watching, not only because the cos-  
tumes were sumptuous and because  
Goldman was obviously a glittering  
expert, but because she was lovely to  
look at.

Assisting her were six admirable  
but ear-splitting musicians (some  
from Israel Arab television) playing  
on oud, violins, bamboo pipes,  
drums, tambourine and zither.  
There were also two singers and a  
compe.

The programme was, however,  
too long. Seven dances, like seven  
veils, can be one too many. The  
emotional range of the much-varied  
dances was, after all, limited. Yet for  
some, Goldman's art was not only an  
eye-opener but a tonic. "I lost the  
cricks in my spine," said a happy  
man during the intermission.

RINA SCHENFELD'S Dance  
Workshop will give two perfor-  
mances at the Tel Aviv Museum on  
August 1 and 2. The Schenfeld  
choreography will be danced by her  
company and will include two new  
works.

# This Week in Israel • The

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1. "The Chosen" A special relationship between two Jewish boys from  
different backgrounds who live in New York. The time is the Second World  
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Schell, Rod Taylor, Robby Benson. Directed by Paul Kagan.  
Sunday, July 22 and Tuesday, July 24 at 8.30 pm.

2. Screening of the film: "Diario Di Un Italiano" The life of the Jews in  
Italy on the eve of the Second World War and the story of an Italian boy  
and a girl who is hiding her Jewish identity. Starring: Alida Valli Donatello.  
Directed by Sergio Cefone. The film is in Italian with English and Hebrew  
subtitles.  
Wednesday, July 25 at 8.30 pm.

Admission fee: IS500; For members of Friends Association: IS400.  
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Beth Hatefutsoth is located on the campus of Tel Aviv University (Gate 2),  
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How good it was, therefore, to read that the beautiful new seaside promenade in Tel Aviv is paved with river pebbles imported from Egypt. These "stepping-stones to peace" represent the basic spirit of the peace process: "business as usual" between Egypt and Israel.

Your friends and relatives abroad will not know from their local papers about this small step on the rocky road to peace. Give them complete coverage of Israel and the Middle East with a gift subscription to THE JERUSALEM POST INTERNATIONAL EDITION.

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## Adventures in no-trump

NO-TRUMP bidding occasionally demands an adventurous spirit, especially when you stray away from textbooks examples, and from agreed-on conventions.

Deal 1  
Val: N-S

North	South (D)
♠ A J 10 7 2	♠ A K Q 6 3
♥ Q 6 4 3	♥ K 9 5
♦ A 8 5	♦ K 10 4
♣ 10 8 4 2	♣ 9 7 6 2
♠ 10 8 4 2	♠ 9 7 6 2
♥ 4 3	♥ 4 3
♦ A 8 7 2	♦ A 8 7 2
♣ 9 3	♣ 9 3

The bidding

South	West	North	East
1NT	Pass	3NT	Pass
4NT	Pass	5♠	Pass
6NT	All Pass		

WE WERE playing five-card majors and 15-17 no trump. If I were to open with one spade, partner might respond no trump. But since, in a no trump contract, it was desirable for the lead to come up to my kings, I disregarded the fact that I had 18 points and opened one no-trump.

Partner made the forcing response of three hearts. I was uncertain where we were going, so I marked time with three spades. Partner had no other information to give, and signed off at three no-trump.

I hoped for a slam and was ready, if partner had only one ace, to sign off at five hearts, so I made the "asking" bid of four no-trump. Blackwood.

Partner showed two aces, and I set the final bid in six no-trump.

A club was the opening lead, won with the Ace in dummy. By my count, there were three potential club losers, the diamond ace and the heart queen and a club. I hoped to establish the heart suit for additional tricks. But, which way should I take the heart finesse? Since a diamond shift from the West hand would be less dangerous, I planned to finesse the heart through East.

### BRIDGE

George Levinrew

Next came the spade jack and a heart to the nine. I then led the diamond nine, and West allowed me to win with the queen in dummy. It was now automatic to win in all five spades, five hearts, one diamond and two clubs making all 13 tricks. This beat all players who were in six hearts, or six spades, or in six no trump making only 12 tricks.

Deal 2  
Val: none

North	South (D)
♠ Q 8 3 2	♠ A J 10 6
♥ Q J 10 5 4	♥ A Q
♦ K 5 4	♦ A J 10 3
♣ Q 2	♣ A 9 6
♠ K 7 4	♠ K 7 4
♥ K 6 3	♥ K 6 3
♦ 9 8 2	♦ 9 8 2
♣ K J 10 5	♣ K J 10 5

WE WERE STILL PLAYING five card majors and I was reluctant to open two no-trump with my 20-point hand. I bid one diamond and partner responded one heart.

I ignored the opportunity to bid my four card spade suit and jumped to three no-trump, which bought the contract.

A small club was led and won by the queen in dummy. I was sure of making two clubs, one or more diamonds, one or more hearts, and one or more spades. My problem was not to make the contract but how to make overtricks. To make two finessees starting from dummy I needed an extra entry to dummy. I led a low diamond to the ten which won the trick. I returned to the diamond king, and finessed in spades losing to the king. West led the club king to the ace which set up the club hand as a threat. I now proceeded to win three spades and two more diamonds leaving this position:

North	South	East	Immaterial
♠ J 10 5	♠ A Q		
♥ —	♥ 9		
♦ —	♦ —		
♣ —	♣ —		
West	South	East	Immaterial
♠ —	♠ —		
♥ K 6	♥ —		
♦ —	♦ —		
♣ 10	♣ —		

It had not been possible for West to keep two clubs without blanking the heart king. I played the club nine throwing in West. He had to lead a heart to the tenace, giving the 11 tricks.

Deal 3  
Val: none

North	South (D)
♠ 8 4	♠ A Q J 3
♥ 9 2	♥ Q J 6
♦ 7 6	♦ A K 8 3
♣ A K J 10 5 4 2	♣ 6 4
♠ K 5	♠ K 5
♥ A 10 7	♥ A 10 7
♦ Q J 5 2	♦ Q J 5 2
♣ Q 9 8 3	♣ Q 9 8 3

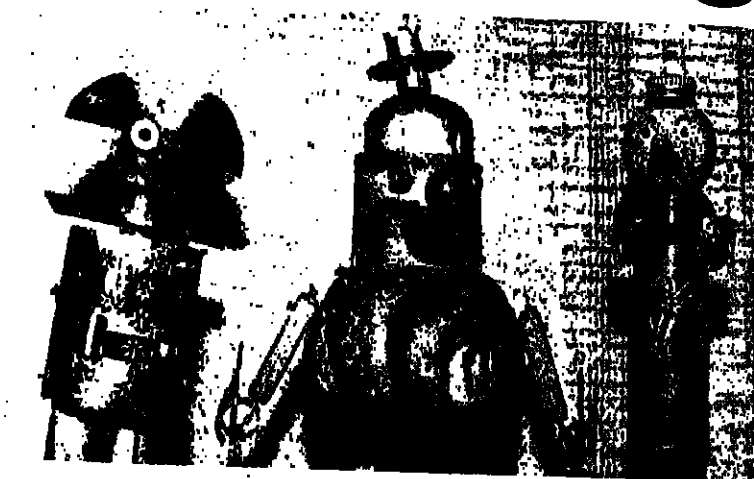
PARTNER OPENED with one no trump. As North, I knew clubs could make a part score, and possibly a game. But if the club suit could run, there would be a game in no trump.

Partner must have at least two clubs, possibly including the queen. I did not know how to explore for an unlikely slam, and I disdained a club contract. So I responded three no-trump.

The opening lead was a small heart, and this was partners count. If he could not win seven club tricks he might very well lose one club, a diamond or two, two hearts, and perhaps a spade. The club finesse, just had to work. It would be inadvisable to take the ace, king and hope, for the likely distribution would be 3-1.

The defence won two top hearts and declarer was thrown in with another heart. The club finesse worked. Then to the diamond king and another club finesse. Declarer made 11 tricks.

## Wooden acting



### CURTAIN CALL / Marsha Pomerantz

Garden; the amphitheatre in the garden will be used, as well as two makeshift stages there, the Khan Theatre down the street, and something mysteriously identified as "Hall A," probably in a nearby school, but the final arrangements haven't been made yet.

SPEAKING of neighbours: Zachi Becker, director of the festival, wrote an introduction to the programme last year discussing puppetry as an art form with intercultural appeal, especially suited to Jerusalem. But the participation of

neighbours on the Eastern side of the city is a delicate question. Some performances will be given in the Old City, but the organizers prefer not to publish the details. One East Jerusalem puppeteer who was approached reportedly declined to participate in the festival, and even those who help arrange performances in East Jerusalem are subject to accusations of "collaboration." Kotliar says that some of the Train Theatre's productions have been translated into Arabic and performed in East Jerusalem schools

during the year. But that, too, is a matter for the quiet pulling of strings.

Which brings us to techniques. The whole spectrum will be represented — from traditional marionette theatre through glove puppets to the animation of household objects, silhouette theatre and the puppet-like, stylized movement of human actors.

Barry Smith of Britain, with the Blowzabella Band, will do a traditional marionette production based on entertainment at the old English fairgrounds, and Smith himself will do a classical Punch and Judy show. For the sake of comparison, the Train Theatre will give one performance of their own Punch and Judy version, played through the windows of the theatre, which is a converted railway car, to an audience seated outside. The local version has been evolving for about 10 years. "Each year I decide not to repeat it," says Kotliar. But there's a demand. "The kids keep changing."

AMONG the guest companies is the Velo Theatre of France, which Kotliar says is one of the leading practitioners of the new fashion of miniature theatre — the use of small puppets and objects. A special festival for this small stuff was recently held in Paris. At this rate, it sounds as if opera glasses will be passed and microscopes de rigueur in the future. Israeli groups are launching eight new productions, several of them from the Train Theatre. Kotliar's

*Midnight Sun*, written by Noga Treves and based on South American Indian legends, and Hadas Ophrat's *Good Boy Jerusalem*, both use a combination of puppets and people. Michael Schuster has invented an outdoor travelling organ show, which is inspired by all the brides and grooms he has encountered in Liberty Bell Garden getting their pictures taken against romantic backdrops.

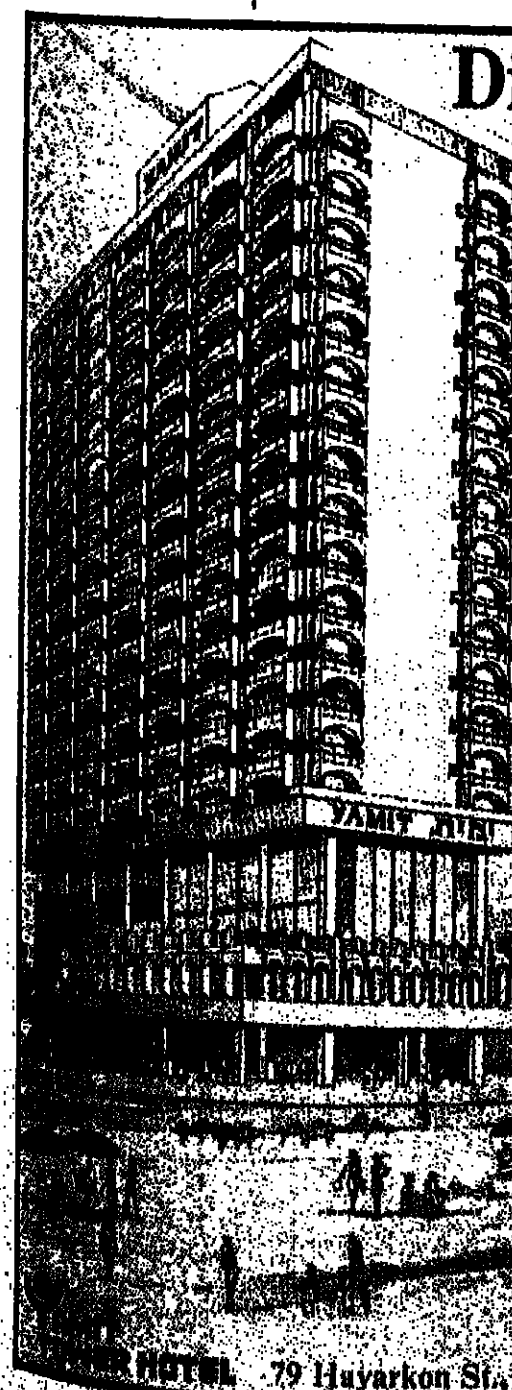
Rafi Amidan of Kibbutz Revivim has done a black theatre tongue-in-cheek version of life called *Work, Defence, Swimming Pool*.

During the festival there will be workshops and informal meetings for adult puppeteers, and workshops in design and operation of puppets for children. The Jerusalem Cinematheque will offer free films on puppet theatre every day from 2 to 4 p.m.

Funding — about \$100,000 — comes from the Jerusalem Foundation, the Doron Foundation for Education and Welfare, the Education Ministry, the Municipality, the Foreign Ministry and the Nurit Katzir Centre for amateur theatre.

If any further proof were needed that puppet theatre has made it in Israel: this country is about to become a member of Unima, the Union internationale de marionnettes sponsored by Unesco, which helps organize festivals and keep practitioners of the art in touch with each other. Hadas Ophrat and Honzo the marionettist will represent Israel at the Unima meeting in Dresden this summer.

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Marcel Duchamp in drag, alias "Rose Selavy" ("Eros is the Life"), photographed by Man Ray in 1921. At right: a self-portrait by Man Ray; and above, Ray's "Le Violon de Ingres", 1924. Below, detail of Ray's "Compas", 1920.



## THE ICONOCLASTS

Meir Ronnen

A CURRENT show at the Israel Museum entitled "Happy Accidents" points up the lifelong friendship and shared outlook of two pioneer iconoclasts, Marcel Duchamp (1887-1968) and Man Ray (Emanuel Rudnitsky, 1890-1976) who first met in New York in 1915, by which time Duchamp had already relinquished his role as a first class avant garde painter: his brilliant painting *Nude Descending a Staircase* had caused a furore at the famous 1913 Armory Show. Instead, Duchamp coined the term "readymade" and used found objects to create enigmatic assemblages or the semblance of sculpture, like his use of a urinal, unchanged

except for its title. In a way, he was also equating art with the *pissoir*.

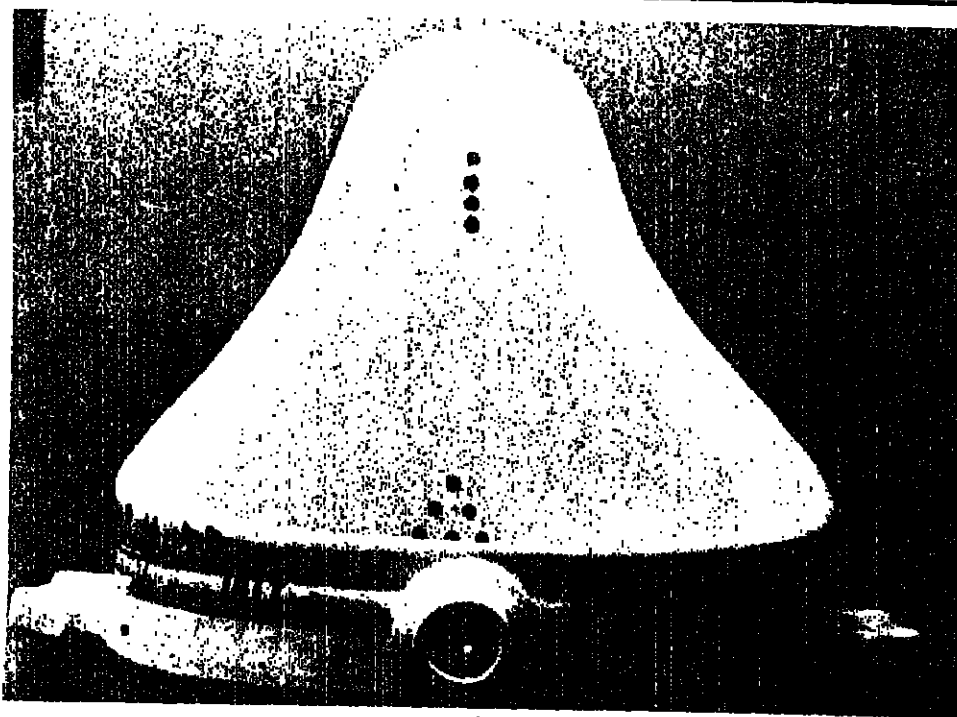
But Duchamp went on to live out his life as a myth, not as a creative artist, even resorting to art criticism to make a living, anything except work as an artist, though he once described "The Artist" as the "only true independent spirit."

Duchamp refused to regard art with solemnity, as did his kindred spirit, Man Ray, who turned to inventive photography as an escape from his rather mediocre painting. Through continued imaginative experiment with the often chance manipulation of negatives - and exposure of photographic paper under objects without the benefit of the negative - Man Ray succeeded in establishing himself as one of photography's first artists. His gift was in

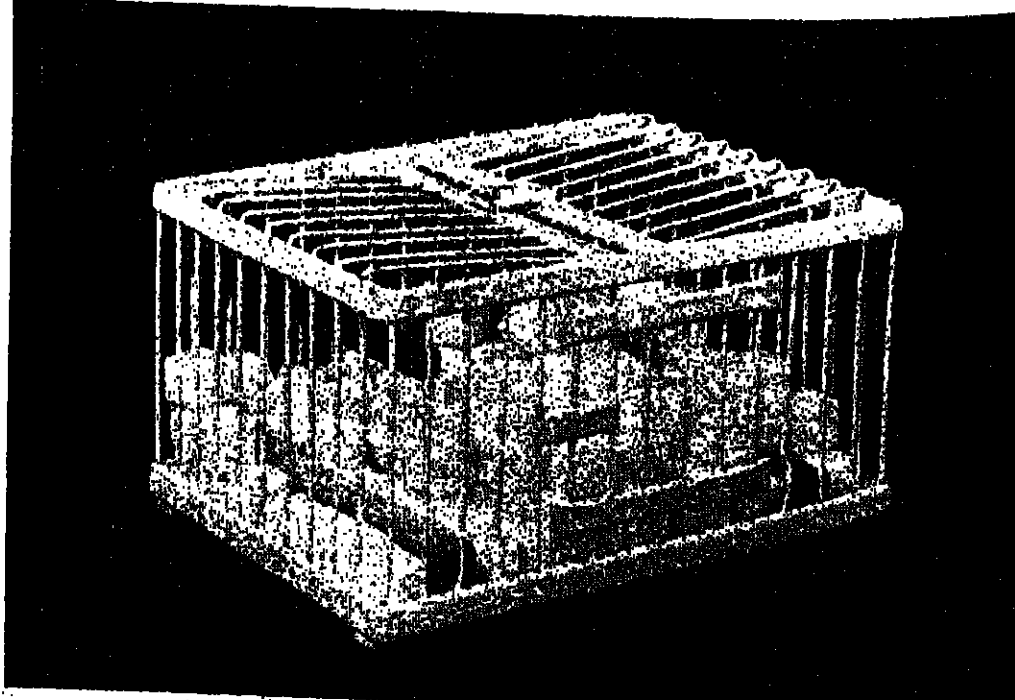
turning techniques into poetry.

Duchamp and Man Ray occasionally collaborated but the latter chiefly contented himself with providing insights into sections of various Duchamp constructions. But the pair continued to exchange ideas for half a century, often while playing chess at Ray's home in Paris.

Man Ray left behind him an enormous body of wondrous conventional and unconventional photographs. The brilliant Duchamp left very little; and the quality of what he produced is still very debatable. But Duchamp did more to question the nature of art than perhaps anyone else of his time; and he helped pave the way for the break with conventional pleasing easel painting from which modern art is only now recovering.



"Fountain" by Marcel Duchamp, a urinal signed "R. Mutt", one of the artist's many "aliases" and designated "an assisted readymade". Photos courtesy of the Israel Museum.



Marcel Duchamp's "Why not Sneeze Rose Selavy?" 1921/64, a birdcage filled with marble "cheese". Like the urinal at left it is an authorized replica presented to the Israel Museum by Artur Schwarzf of Milan.

## Pathans—the Lost Tribes?

Meir Ronnen

MOSHE CAINE (b. London 1952, here since 1959) teaches photography at the Bezalel Academy and at Camera Obscura in Tel Aviv. His main interest is in education and topics of Jewish interest. His first show here was of Jewish amulets, and he has elsewhere mounted an exhibition devoted to the changing face of London's East End. His latest show, however, is nothing if not exotic: a record of a visit to Pathan tribesmen of what was Imperial India's north-west Frontier and the famed Khyber pass connecting Pakistan and Afghanistan. The Pathans, a warlike tribe much respected in British Army lore, evidently believe they are descended from the Ten Lost Tribes.

There are between 11 and 15 million Pathans in Afghanistan (where they are the major tribal group) and neighbouring areas. One of the largest surviving tribal societies, they have resisted change and cling to their traditions including the one that they are descended from the "Bani Israel" exiled before the destruction of the First Temple. Though devout Moslems, their own code of law, which they reverence more than the Koran, is extraordinarily similar to our own biblical injunctions, while their tribal names "correspond" to those of the Israelite tribes. A few Pathans still wear sidelocks; and one of their researchers, a wealthy merchant, has a Hebrew-Arabic Bible that has been in his family for many generations (though this proves nothing in itself). The Pathans are distinctly semitic-looking and are lighter skinned than their neighbours.

Caine provides details of their beliefs but he doesn't say when he was able to take these photographs, though there are probably good reasons for not divulging this information. He also doesn't mention that *pashu*, the Pathan language, belongs to the Aryan group. Incidentally, there is now no longer any organized Jewish community in Afghanistan; many of its members have come here.

These photos appear to have been taken in northwest Pakistan and in Afghan refugee camps there. Most



Moshe Caine: Pathan elder (Jerusalem Theatre Gallery).

of the studies are infused with an ineffable sadness; these tribesmen are again in exile. (Jerusalem Theatre Gallery for New Artists). Till July 28.

PERHAPS THE real reason for the persistence of New Painting here (synonymous with bad or wild painting) is that it makes relatively little demands on those artists who find it difficult or impossible to bow to the discipline required to produce more accomplished work. Be that as it may, the style persists, influenced in the main by the German neo-expressionists and Americans like Schnabel. This gallery is devoted to the approach. Its latest "find" is Orfit Bader, who has studied in the U.S. and who takes a somewhat different tack by employing both formalized figures and abstract

forms in a decorative manner, east of Avery on the one hand and west of the English pattern painters on the other. Saving grace is a feeling for colour.

By contrast, Jak Zino (also known as Jacques Jann) is an exponent of the wild drip-and-draw school, using the reds and pale blues and black lines beloved of the Germans. Headless nudes are suggested with a good touch. Many of the crudely treated canvases are built up into three dimensional slab sculptures, all completely overpainted with layers of boldly applied colour. But despite their certain degree of accomplishment and sensitivity within the parameters of their styles, neither of these young artists have anything really new to tell us. (Alon Gallery, cnr. 51 Palmach, J'lem). Till August 2.

## Playing to the crowd

Edith Varga-Biro

A GOOD sampling of Jewish ceremonial art, collected and donated by the late Mané-Katz, has been placed in a newly-opened hall of the artist's home in Haifa.

Some pieces are delightful objects of naive art: A Persian wallcarpet woven in all shades of purple with scenes of "Isaac's Sacrifice" and the holy places in Jerusalem, very much in the style so popular in the 19th century; Eretz Israel folk painting; an Ashkenazi Torn Binder, 1753, embroidered in delicately shaded silk, showing a bride and groom under the canopy, holding an enormous wedding ring; a *Mizrach* made of pasted papercuts and signed by Akiva Haass 1929, in Poland.



Mané-Katz: "Clown", 1944.

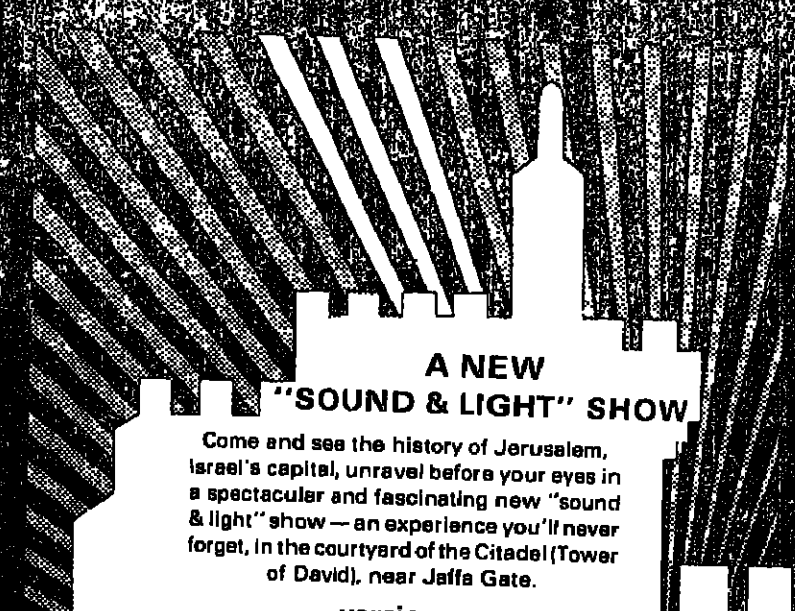
The newest exhibitions of Mané-Katz's own work are paintings from the period between 1940 until his death in 1962; a lithographic series based on his 1958-1962 gouches illustrating *Stempeniu*, a novel by Shalom Aleichem; and small bronze sculptures of *shtetl* musicians.

Quality differs widely. Some of his last huge canvases on biblical themes lack pictorial values. The 12 illustrations to "Stempeniu", a gifted fiddler's love story, are compared in the foreword of the Mouri's 1966 edition to a musical composition. Unfortunately, the dissonant fortissimo effects prevail.

Occasionally, among the many brightly flaming, unstructured colour excesses on the walls, there are some paintings on the quiet side of the spectrum which reveal a different Mané-Katz, more genuine. Works like the lithograph of a lonely Shalom Aleichem in a gloomy room with a spent candle; the vibrating excellently painted "Black and White Horses" and the sculpted "Head of a Horse," strikingly expressive in their despair and anguish.

Perhaps the sad-eyed "Clown", with a saint's Grecoesque hands on a sombre cross-like background, is a kind of symbolic self-portrait of the artist who played the brightly coloured jester for the crowds. (Beit Mané-Katz, Panorama Road, Haifa till mid-August).

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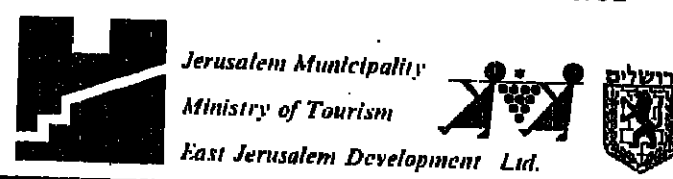
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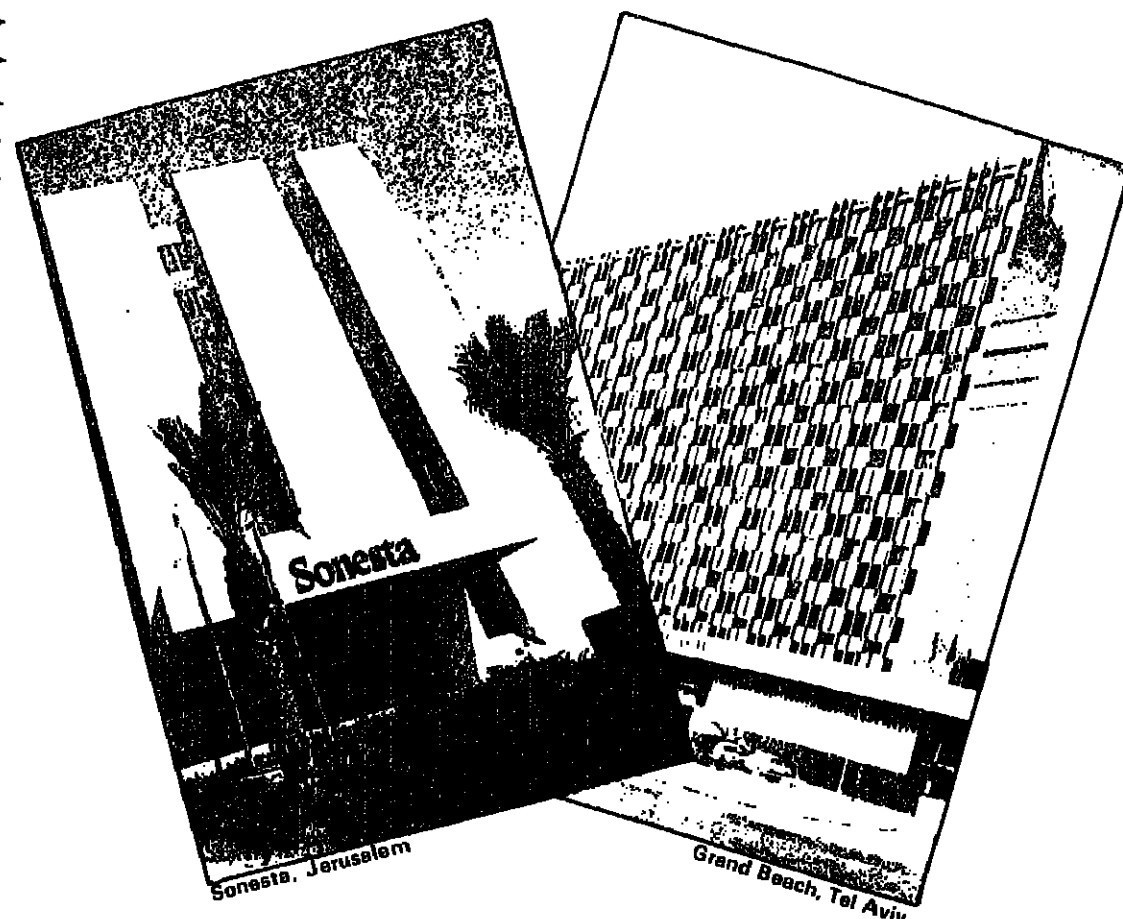


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THE JERUSALEM POST MAGAZINE

## Soulful sax



ROCK, etc. / David Horovitz

A COUPLE OF albums back, it looked like Joe Jackson was going to miss the boat to pop stardom. He'd got his record company's hopes up with his first two albums full of brisk, bouncy numbers, but his "Jumping Jive" effort was a definite flop.

Then Jackson changed tactics. He teamed up with producer David Kershbaum and set about cracking the American market. *Night and Day*, his fourth LP, did just that, selling all over the States and establishing Jackson as a top-flight artist.

Many critics, however, found *Night and Day* a rather bland affair, and criticized Jackson for selling out in America. But his latest effort, *Body and Soul* (CBS), is certainly innocent of those charges. It's undoubtedly Jackson's best work to date, and must rate as one of the classiest albums released this year.

*Body and Soul* is a combination of pop, soul and jazz, and there's hardly a flaw on it. There's a perfect commercial number — "You Can't Get What You Want," a lovely ballad — "Be My Number Two," and a delicious instrumental — "Loina." Jackson's voice is warm and sincere, the piano is teasingly delicate and the saxophone and brass solos that dot the album are a delight.

The back sleeve design harks back to the jazz albums of a few decades back, with detailed, if slightly pompous, liner notes. And the front photograph shows Jackson and saxophone, the sensitive soul man alone with his music.

I reckon *Body and Soul* is something of a classic, and there's not many of them around in the album charts today.

Well, I've listened to the album a good few times since I wrote the review, and I think we're just going to have to agree to differ.

Finally, a bit of backtracking, courtesy of Yoel from San Simon who recommends Shawn Phillips' album *Second Contribution*, and the Stormy Yamashata, Al Di Meola and Linda Lewis collaboration on *Beauty and Mysteries of Love*.

only a talented guitarist, but a fair songwriter as well.

"Murder," the second song, is an especially good track lyrically, and Gilmour displays a mean wit with a number called "Cruise" on Side Two.

Elsewhere he collaborates with Pete Townsend on a couple of songs, and Stevie Winwood puts in the odd appearance on keyboards. So, with a little help from his friends, Gilmour has come up with a pleasant if unsurprising album that Floyd fans would be well advised to check out.

ALSO JUST released is a newie from the Go Go's, the all-girl American pop band that had hits a few years ago with "Our Lips Are Sealed," and "We've Got The Beat." The band don't seem to have progressed much since then, the superficial poppy sound on *Talk Show* (CBS) is much the same, with the enlistment of top producer Martin Rushent making no noticeable impression.

MANY THANKS to Tod Brown-dorf of Kibbutz Tel Katzir for writing to tell me his opinion of Springsteen's *Born In The USA*. Mr. Brown-dorf believes it to be "Springsteen's finest album" and assures me that "many listeners throughout Israel" feel the same way. He cites the "fresh new rhythms and lyrics that capture the spirit of a generation" and reckons the songs "evoke the anxiety and frustration of misbegotten love, Vietnam war years, authority, friendship, passion and anger... in driving tunes that make you want to shake..."

Well, I've listened to the album a good few times since I wrote the review, and I think we're just going to have to agree to differ.

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early as 1980, eight years into the period. In its final three years, however, these negative processes intensified dramatically. In fact, the increase in private consumption alone amounted to more than twice the GNP increase (see Fig. 1).

Stated another way, not only was all positive growth attenuated, but in order to fund the move to pay debt, the public debt and balance of payments deficit had to be sharply reduced, reaching a point where Israel's financial position became untenable.

Meanwhile, the economy had to contend with two other detrimental factors. One was the increase in military expenditure caused by the war in Lebanon. The second was the revaluation of the shekel in real terms, by deliberately keeping the increase in foreign currency exchange rates lagging behind the inflation rate. Together, these factors threw the economy into an acute crisis, whose outward signs were an increase in a balance-of-payments deficit beyond the danger limit, and a decline in foreign-exchange reserves. The public reacted with near-panic behaviour, "escaping" from the shekel and other financial assets (especially bank stocks) to the dollar, and forcing the government to devalue the shekel drastically and cut back subsidies. These steps sharply aggravated inflation, bringing it to 400 per cent. It thus became vital for Israel to find a way out of its economic crisis. An entirely different economic policy is the nation's only hope.

WAGE POLICY One of the outward expressions of balance-of-payments in a nation's economy is the behaviour of wages, in real terms, relative to output per employee (Fig. 1).

The data indicates that real wages per employee grew faster during the first period than the second. Output per employee during the first period increased at an astonishing rate: 53 per cent, compared to only 6 per cent for the second period. Finally, a near-perfect balance existed in the first period between the increase in output per employee and the growth in real wages: 53 per cent as against 54 per cent. In the second period, however, a dangerous discrepancy developed: while output per employee rose by only 6 per cent, real wages soared by 54 per cent.

These data support our previously stated findings: a sharp contrast between the balanced growth of Israel's economy during the first period, and its deterioration during the second.

DEBT AND DEFICIT The second period saw a huge widening of the gap between the slow increase of GNP and the faster increase of aggregate expenditures. This resulted in a sharp increase of Israel's balance-of-payments deficit. U.S. government grants, German reparations and Jewish fund-raising partially filled the void. As the deficit grew, however, a constantly rising percentage of it was funded by foreign loans. Consequently, Israel's national debt skyrocketed; by the end of 1983 it had climbed to 101 per cent of the GNP.

When a nation's debt exceeds its GNP, the situation becomes extremely dangerous. It necessitates the diversion of considerable funds from other applications to the payment of interest. The economies of several countries — Brazil, Poland, Mexico and others — have recently approached bankruptcy because their national debts surpassed their GNP.

How has Israel funded its enormous foreign-currency deficit? From 1961 to 1972 most of it was funded by

Fig. 1. ECONOMIC RESOURCES AND THEIR USES 1981, 1972, 1983

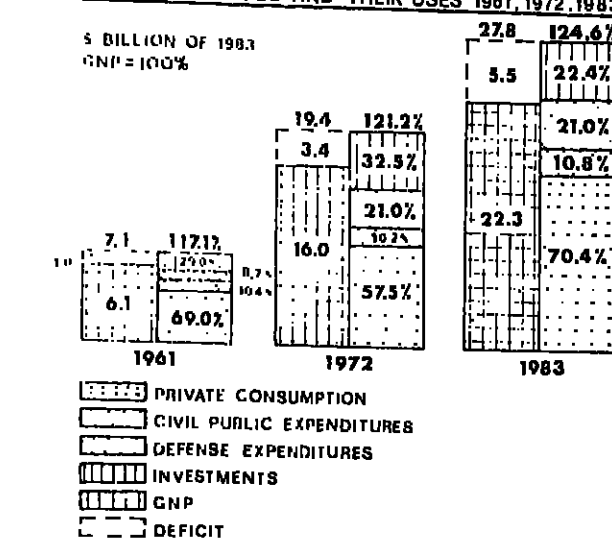


Fig. 2

INCREASE IN ECONOMIC RESOURCES AND THEIR USES, 1982-83

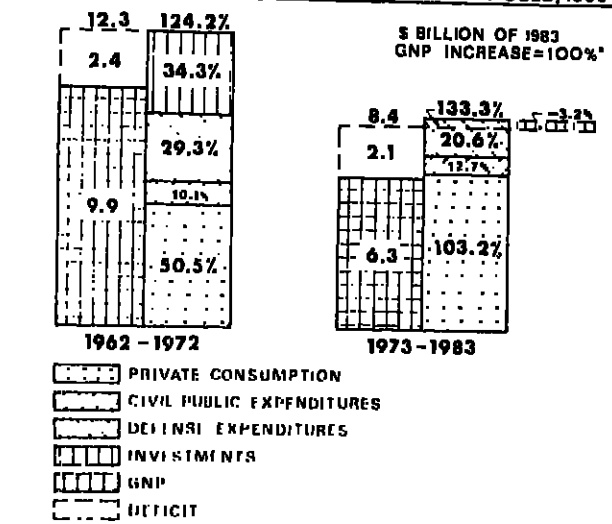


Fig. 3

INCREASE IN ECONOMIC RESOURCES AND THEIR USES, 1973-83

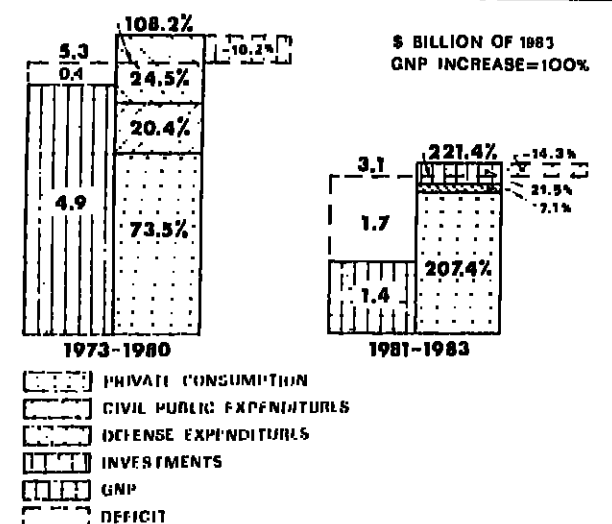
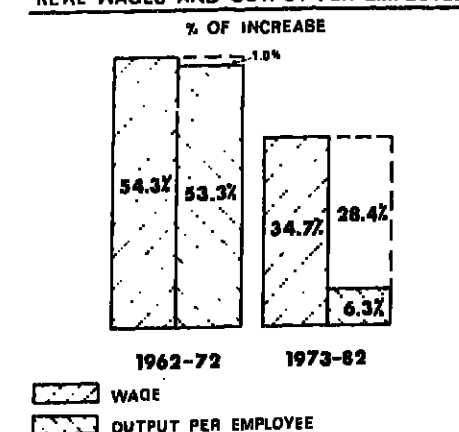


Fig. 4

REAL WAGES AND OUTPUT PER EMPLOYEE



grants and long-term loans, which exceeded the balance-of-payments deficit, enabling Israel to increase its foreign-currency reserves. Even as late as 1980, the nation's sources of foreign-currency funding remained the same as those of 1972. From 1981, when the deficit started to increase rapidly, the picture began to change: short-term loans were needed to balance it.

IN 1981, the economy lacked some \$130 million for funding the balance of payments, and was forced into taking short-term loans from banks. In 1972, the sum increased to about \$670 million; in 1983, it soared to \$1.3 billion. This near-fatal development was paralleled in 1974, in the wake of the Yom Kippur War and the energy crisis. Because these were external factors, the Israel government was able to take exceptional internal measures to rescue the economy. But we ourselves brought about its present danger through our own economic policy.

Until now, Israel has managed to add to its short-term loans mainly with the help of the commercial banks. By increasing the extent of their activities abroad during the last decade, Israel's banks have succeeded in raising a considerable deposit balance from foreign residents. A large proportion of this money has been redeposited in overseas banks, making the Israeli banks eligible for substantial credit with the world's large commercial banks.

The continuation of this process, however, depends on the ability of Israel's banks to attract further deposits from foreign residents, and this virtually ceased in mid-1983. By further enlarging credit lines, Israeli banks are, in effect, consuming their "invisible" foreign-credit reserves and approaching the limits of their capacity. The risk of an absolute shortage of foreign exchange is increasing from day to day. The only viable solution is a rapid reduction of the balance-of-payments deficit. Unless this is achieved, Israel may find itself seriously lacking in foreign currency — a situation which can lead to irreversible economic disaster.

The following points summarize the severity of the situation:

- The slowdown of Israel's economic growth rate over the last decade, coming to an absolute halt in 1982-83.
- The growth of private consumption in excess of the increase in GNP.
- The lack of funds for vital government services needed to maintain a quality of life consistent with the needs of modern Western society.
- The lack of adequate resources for defence.
- Financing a rapidly-growing proportion of private, public and defence expenditure by increasing the balance-of-payments deficit. In turn, funding that deficit with more and larger short-term loans, straining the limits of Israel's credit capability.
- An accelerated inflation rate of dangerous proportions, now rapidly approaching uncontrollability.

GUIDELINES FOR RECOVERY. In 1984, Israel's economy faces serious dangers which impose unprecedented responsibility on the country's economic leaders. They must steer it out of the reefs which threaten it. This can only be accomplished by rapidly reducing the country's balance-of-payments deficit and curbing its runaway inflation, through cutbacks in government spending and reduction of private spending.

While these goals are indispensable on a short-term basis the most essential factor in the long run is the

renewal of economic growth. Only by achieving that will Israel be able to maintain the requisite standards of private consumption, public services and defence expenditure without affecting investment.

The main aim of a new economic policy must be the renewal of growth; in practical terms, this means increasing the GNP by at least \$6 billion by 1988 or 1989. This represents an average annual increase of 5 per cent; it can be accomplished through raising productivity by only 2.5 per cent during each of the next five years.

A \$6 billion increase in its GNP will enable Israel to reduce surplus imports by some \$2.5 billion; increase investments by about \$1.5 billion; and divert the remaining \$2 billion to raising private and public consumption.

Before this primary aim can be achieved — before the process of accelerated growth can be initiated — the economy must be brought out of the danger zone in which the balance of payments is presently located. This means reducing the balance-of-payments deficit through the immediate diminution of public and private consumption by some \$2.5 billion — a drop in total expenditure which will also disrupt the inflation spiral.

We must reiterate that reduction of both public and private spending is not only crucial to the immediate removal of the economy from the danger zone, but also essential to the conditions for renewed economic growth, for two reasons:

- Such growth necessitates increased investment, attainable only at the expense of public and private spending.
- A resurgence in economic development will elevate public income in real terms; part of this increase will be diverted to an upswing in consumption. Therefore, in order to keep *per capita* private consumption at the end of the goal period roughly equal to its peak in 1983, the new starting-point must of necessity be lower.

TO SUM UP. In its initial stages, the process of economic recovery will require a drop in expenditure. This will diminish the foreign-exchange risk and create conditions favourable to curbing inflation and renewing the economic growth.

Within five or six years, Israel's GNP will grow about 5 per cent, reaching the level of some \$28 billion, while the population will have increased by about 10 per cent. A gradual increase in public and private spending — controlled and coordinated with that of the GNP — will accompany the renewed economic growth.

By 1988 or 1989, the *per capita* level of private consumption will approximate that of 1983 — this time, however, with a reasonable balance-of-payments deficit and a proper investment level. From then on, the private standard of living, public services and investments will continue to rise in coordination with the GNP growth rate, and the balance of payments deficit will be able to continue to diminish gradually.

If these steps are properly taken, Israel's economy will regain its stability and maintain a constant growth rate. Economic policy must be carried out efficiently and responsibly in order to achieve the vital goals which will benefit the state and its people.

\*Based on a lecture by Professor Ben-Shahar, former president of Tel-Aviv University, at the inauguration of the university's Extraordinary Chair for Economic Policy.







## Mount Carmel is one of Israel's loveliest nature areas



(Photo: Mordy Parkash)

It is the main topic of the Summer 1984 issue of

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## Wondrous events

THE YEAR is 1327, and Adso of Melk, at the time a young Benedictine novice, is placed under the tutelage of a "learned Franciscan," Brother William of Baskerville. A rational humanist, and ex-Inquisitor, William is sent, accompanied by Adso, to an abbey in Northern Italy to negotiate a truce between warring Church factions. He is also called upon to get to the bottom of a series of murders that have taken place there, and it is in his quest for a culprit that Brother William uncovers much more.

"In the beginning was the Word, and the Word was with God, and the Word was God." So begins Umberto Eco's brilliant first novel (now available in paperback), *The Name of the Rose*. Set in the Middle Ages, Eco's novel is more than a detective story par excellence; it is a philosophical tale bound to become a literary classic.

A journalist, medievalist, James Joyce scholar and now best-selling novelist, Umberto Eco is first and foremost a semiotician. (A scholarly text by Eco, *Semiotics and the Philosophy of Language*, has just been published by Indiana University Press.) Exploring the meaning of signs and symbols—what else are words?—is Eco's expertise, and it is his knowledge and delight in this field that explain much of his novel's success.

A TALE within a tale, the introductory chapter explains that *The Name of the Rose* is a translation of a lost manuscript, a "scholarly discovery," as Eco puts it, written towards the end of the fourteenth century by an aged monk anxious to confess "the wondrous and terrible events that I happened to observe in my youth."

That monk is Adso of Melk, and when he and William of Baskerville arrive at the remote abbey, one monk has already been brutally murdered (or was it suicide?), and five more will soon follow suit. William quickly realizes that the key to solving the mystery rests in the monastery's great library, a skillfully designed labyrinth to which no one—save the librarian—is allowed access. Those who try to penetrate its age-old secrets are threatened with loss of body and soul.

"The world speaks to us like a great book," is one of William's fundamental beliefs, and for this medieval sleuth a library is a place in which man should freely roam. "The good of a book lies in its being read," he claims. "Without an eye to read

THE NAME OF THE ROSE by Umberto Eco. London, Picador. 502 pp. £2.50.

BLUEBEARD by Max Frisch. London, Methuen. 141 pp. £5.95.

### Shelley Kleinman

them, a book contains signs that produce no concepts; therefore it is dumb. This library was perhaps born to save the books it houses, but now it lives to bury them." It is William's goal to unearth the secrets hidden on its shelves, and at the same time discover the murderer of half a dozen monks. That he succeeds is all that should be said without giving away too much of this remarkable, spell-binding and, at times, exhausting book.

As with his medieval literary forebears, from Boccaccio to Dante, Eco teaches as well as entertains, and *The Name of the Rose* is a veritable history lesson. For those unfamiliar with the intricacies of monastic life, with its cellars, herbals and crypts, here is an excellent introduction. Here, too, is an introduction to Church history and scholastic philosophy. (Readers beware: the book is crammed with untranslated Latin quotations.) Rich in historic detail, Eco creates a world in which monks devote their lives to illuminating sacred texts, and in which heretics are mercilessly burned at the stake. And it is as steeped in blood as it is in religion.

Despite its medieval setting, *The Name of the Rose* is, in a sense, a modern morality play, and its conclusion is thus characteristically ambiguous. A spokesman for individual freedom and for moderation, for William "the only truth lies in learning to free ourselves from the insane passion for the truth." Having finally cracked the mystery, William's summation says it all: "I behaved stubbornly, pursuing a semblance of order, when I should have known all along that there is no order in the universe."

ON THE SURFACE, Max Frisch's *Bluebeard* has all the ingredients to make it a classic detective tale. Doktor Felix Schaud, 54, is accused of strangling one of his former wives. She had been the sixth of his seven wives, a woman who supplemented her income by being a high-class prostitute. But Schaud is acquitted—"for want of evidence"—before the novel begins, and what we are left

with are fragments of the trial relived by Schaud over and over again.

The many layers of guilt in Schaud's tormented mind are explored. The court case is insignificant in contrast with the protagonist's inner trial. "Acquitted for lack of proof—how does one live with that?" Schaud asks himself.

Not very well, it seems. Schaud tries to divert his attention elsewhere, but finds alcohol to be "no help," and travelling abroad "no help at all." "Walking helps," he says, "but only for a while." "I have also tried the cinema, of course, but I seldom stay to the end. I cannot take the scenes of violence." Even his two suicide attempts are nothing more than that: attempts. "Nothing remains but billiards," he concludes.

It is while practising the screw shot, among other innocuous activities, that Schaud contemplates his past, a past made public during the course of the trial. "You have been divorced six times, Herr Doktor Schaud, but why did your marriages keep getting shorter?" the prosecutor wants to know. "Life is getting shorter," is Schaud's reply. But the prosecutor persists: "Don't you have the impression, Herr Doktor Schaud, that the fault may be yours? So why do you keep on marrying?" To this, Schaud has nothing to say.

His medical practice in a shambles, Schaud is painfully aware of his growing isolation. "People know of my acquittal, but they also know too much about me personally." Newspaper headlines have not helped matters: "NO ALIBI FOR SCHAUD/BLUEBEARD IN COURT/DOCTOR'S SEVEN MARRIAGES."

It is Schaud's seventh wife who gave him the nickname Knight Bluebeard. "A term of endearment," she insists at the trial. "Felix is chivalrous." After hearing her testimony, Schaud recalls how he had looked up in the library "the tale of the knight who killed his seven wives and concealed their bodies in the cellar."

Appearance versus reality is a theme that has fascinated writers for centuries. For Max Frisch, one of Switzerland's most eminent novelists and playwrights (and indeed, this compact novel reads very much like a dramatic script), reality and certainly moral truths are all too obscure to be ascertained or defined. Sixty-one witnesses have been called to testify. Schaud's former wives assert that he could never "hurt a fly," while evidence is submitted that appears unquestionably damning. Did Doktor Felix Schaud murder his sixth wife? If Schaud himself does not know for sure, why should we?

er dare close us down. He'd have an uprising on his hands."

In fact it takes a lot less than a sideswipe at Buckingham Palace to put Harry's enemies on a war footing. He soon finds that the heat of a Sheffield steel works is nothing compared to the heat directed at him by the Establishment.

CHRIS MULLIN chronicles Harry Perkins's war against belligerent civil servants, venal Fleet Street tabloids and the Secret Service with too light a touch. But his easy style is spiced with a fair amount of wit. His book will have an eerie reality for those raised in the peculiarly British atmosphere of lethal gentility allied to brute force.

Chris Mullin poses the question whether the powers-that-be in the UK would tolerate the election of an Alliance-style left-wing government. My guess is that his fictional answer is pretty close to the truth.

A VERY BRITISH COUP by Chris Mullin. London, Coronet. 220 pp. £1.75.

### Bernard Josephs

Athenaeum. "He's beastly," shrill the Julians and Fionas in their £100-a-week Kensington garrets. And the pin-striped ranks of Whitehall murmur their agreement.

Right from the start, it's clear Harry and his government mean business. They want to ban the bomb, quit NATO and—worst of all—abolish the House of Lords. They'd have a go at royalty too, except, as Queen D. says, "Perkins would nev-

## Lethal gentility

RATTLING GOOD YARN this. Bluff Yorkshireman, ex-steelworker and one-of-the-lads Harry Perkins is elected prime minister. He's Labour, of course, and not a Hampstead intellectual. The party's had a bevy of sociology lecturers and radical lawyers. This time it's got itself a true working class lad who's not afraid to wade into the Tories.

Of course, Harry likes the odd glass of wine with his meat pie, but he's the real thing. And that's where his troubles start.

Harry's arrival (by London Transport bus) at Number 10 provokes a ruling class Greek chorus. Retired bankers and Church of England bishops choke over their port at the

## The arid highway



JEWS AT THE CROSSROADS by Yitzhak Korn. New York and London, Herzl and Cornwall. 204 pp. \$12.95

### Philip Gillon

mourns. He doesn't define the Jewish values he writes about but it is clear that the kind of Judaism he has in mind is very different from that of many Orthodox Jews, both in Israel and abroad. It is a Judaism of tolerance, of justice for others, of not doing to your neighbor what you would not have him do to you. In the same way, his Zionism is of the kind that East European Jewry evolved in respect to the Bundists, Communists and Internationalists.

THE STARTING-POINT of Yitzhak Korn's book is his acceptance of the view that Jews in the Diaspora are in imminent danger of disappearing as a people, not because of persecution, but through assimilation. He believes that liberty and acceptance will effect what persecution could not. The only answer for him to the kiss of death is a Zionism that involves immigration.

Korn was the leader of the World Labour Zionist Movement for 15 years. He served also in the Knesset for several years as a member of Mapai, and was at one time deputy minister of finance. He headed the moshav movement and was a power in the Association of Rumanian Immigrants.

It is not a new notion that an attitude of tolerance may lead to the disappearance of the Diaspora. However, the more specific fear underlying Korn's essays has not been formally expressed till now. Many of them lament the decline of East European Yiddishkeit. Korn makes also a passionate plea for the Yiddish language.

I suspect that this is the real crossroads he has in mind. On the one hand, there is the narrow though exciting road constructed in the Pale of Settlement; on the other, there is the wide though arid highway of the Western way of life.

KORN'S ZIONISM is rooted in the warmth, humour, love of learning, idealism and passion of those Yiddish-speaking Jews who somehow managed not to be ground down by tyranny. He writes: "What distinguishes East European Jewry from all the other Jewish communities? Why does this group have values not found in other segments of our people?"

He answers his own question: "The Ashkenazi Jews came to the countries of Eastern Europe with deeply rooted traditions, with a rich spiritual and cultural equipment far superior to that of the local populace. Since this aroused in the Ashkenazi feelings of superiority, they looked down on their alien neighbors and perceived no need to draw closer to them. It certainly never occurred to them to assimilate. On the contrary, they emphasized their individuality proudly."

It is this special way of life he

IN 1966 Elie Wiesel published *The Jews of Silence. A Personal Report on Soviet Jewry*. In it, he made two particular observations about Soviet Jewry. He remarked firstly on their fear—fear of talking, asking, responding, fear of being observed and being informed upon. He noted, also, the paradox of their reawakened Jewish consciousness, which was demonstrated in the joyous celebration of *Sinhat Tora* in Moscow in 1965 and 1966.

In his introduction to the second edition of the book, Wiesel admits that his title had been a misnomer, and unconsciously protests, "I never implied that you were the 'Jews of Silence.' On the contrary, I let it be understood that we were the 'Jews of Silence,' the Jews enjoying security, the Jews of the Western world."

Now the historian Martin Gilbert, who is well known as the official biographer of Winston Churchill, and for his series of essays on world history, has published *The Jews of Hope*. And he has done so because their plight must be written about again and again until Soviet Jews lead the life they choose to lead. In the meantime, their life has changed drastically, both for better and

## A sadistic system

THE JEWS OF HOPE: The Plight of Soviet Jewry Today by Martin Gilbert. Jerusalem, Domino Press. 164 pp. No price stated.

YEHUDI HATIKVA by Martin Gilbert. Jerusalem, Domino Press. 164 pp. No price stated.

### Martine Halban

worse. On the one hand, the gates of emigration which opened in the early 1970s, between the two editions of Wiesel's book, have now closed almost entirely. Locked up inside the Soviet Union are thousands of Jews who want to leave. On the other hand, Soviet Jewry has acquired a courage and boldness which both hearten and shame Western Jews.

IN THE LAST few years, persecution of Soviet Jews has become more systematic, particularly of actual and would-be "refuseniks." The applica-

HE OBSERVES that his views are "not expressions of despair," but it is hard to find anything in his arguments to warrant optimism about the future. He writes at the end of a chapter about European Jewry: "The hold of the age-old Jewish values and traditions is rapidly weakening...The present generation of East European Jews is the last... Whether our generation's contribution to the solution of this problem will be limited to the establishment of a small state, leaving the broad mass of Jews scattered throughout

the world, substantially without Jewishness, depends on us. Mere physical survival, devoid of our spiritual heritage, is not enough."

But how is this mass Jewry to be saved if East European values are destroyed? He reviews at some length, and in depth, the possible contribution Sephardic Jewry could make. After a thoughtful analysis of the remarkable contribution of Sephardic Jews during the Golden Age, and in subsequent eras, he concludes: "I fear that the possibility of safeguarding and preserving the priceless values and spiritual treasures of the Sephardim in the Diaspora is nearly nonexistent. The Sephardim constitute a small, albeit an important minority of the Jewish people as a whole, and assimilation threatens to eliminate them completely from the position they deserve in world Jewry..."

Admittedly, he does see some possibilities of a revival of their past among Sephardic immigrants to Israel, but does not spell out how it will be achieved.

INTERNAL evidence indicates that most of these essays were written some years ago. They do not deal with the terrible issues posed by the settling of Samaria and Judea, the ill-treatment of the Arabs in these areas, the Lebanese War, the aggressive behaviour of religious politicians and the changes in Israeli society. Now that such problems convulse the Zionist movement, the right of non-Israeli Zionists to have a share in the decision-making process must be taken into account.

Korn accepts as a *sine qua non* that Israel is the heart of the Jewish people, and that identification through donations to the funds, and other forms of support, are not enough. But the total commitment he demands of Diaspora Zionists should surely ensure them certain rights, on the analogy of the colonialists: no taxation without representation.

Korn does not confront the crucial problems of those Jews who have realized themselves as Zionists through *aliya*, yet are as remote from him as the South Pole is from the Equator. For example, Rabbi Kahane and his followers, who are convinced that they are the true saviors of Judaism.

I would very much like to read a sequel to this provocative and thoughtful collection of essays. □

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her, impossible." If the rules of the game were complicated, but fixed, it would be easier for the refuseniks, for they would know where they stand. But the rules are arbitrary; the applicants occupy shaky ground; there is a "gap between legality and reality." Moreover, the system is so sadistic that the refuseniks—those potential emigrants most highly motivated to leave the Soviet Union and to come to Israel—are the least likely to receive visas. The Soviet Union wants to break their spirit. They try, always in the content of Soviet Law, to appeal their case, to improve their position, even though they're aware of the inevitable repercussions.

WHAT EMERGES above all from Gilbert's account is the courage of these Soviet Jews who constantly maintain that they are not anti-Soviet dissidents, and that they are loyal citizens who simply want to return to their country. They do not even seem bitter about those Soviet Jews who are permitted to leave, and who immediately settle in the U.S., though they never took part in the struggle for the right to emigrate. One religious teacher observes that

## Directory

A NEW reference manual, containing details of close to 900 Jewish publications all over the world, has just been published. The guide, entitled *The Directory of World Jewish Press and Publications*, is the only up-to-date book of its kind, and the first to be produced since Josef Frumkin's *Jewish Press of the World* was last published in 1972. It represents three years of research and preparation.

More than 5,000 Jewish publishers and organizations were circumscribed during compilation of the new Directory. The information given for each publication listed includes: name, address and phone number of the publication, editor, language, publisher, frequency of issue, size of circulation, contents, principal readership, principal contributors of material, and advertising details.

Among its entries are Jewish publications from Poland, Czechoslovakia, Hong Kong, India and Zimbabwe. Israel has the highest number of entries with 373, followed by the United States with 263.

The Directory's publishers say that its purpose is to fill a void in the realm of Jewish reference material, namely that of a comprehensive, up-to-date, and reliable listing of Jewish periodicals around the globe.

"In addition to being a valuable tool for Jewish libraries, universities, institutions, publishers, advertising and P.R. firms, journalists and free-lancers," say the publishers, "the Directory will serve as an ordering prospectus to those interested in obtaining special computerized lists of certain publications. As the Directory is computerized we can provide printouts of publications according to any number of specific categories such as language, frequency of issue, circulation size, or any combination of these. For bulk mailings, we also offer computer-printed adhesive labels for any or all publications appearing in the Directory."

The Directory's entries are arranged by continents and countries, and are indexed for cross-reference. Its size is 21cm. x 16cm. It costs \$23.00 (including VAT).

It is obtainable from: The Directory of World Jewish Press & Publications, P.O. Box 7699, Jerusalem 91076, Israel.

these were people who had no means of becoming aware of even the basic tenets of Judaism, Jewish culture and history. Indifference to their culture, and ignorance of their past, cut them off from any connections with Israel. For this teacher, there is an obvious link between living in Israel, and the right to study Jewish culture and to be an observant Jew. One secular refusenik remarked: "The religious ones have become much softer, much more tolerant... What is common with us is our desire... to go."

We may be familiar with these arguments already but simply to know them is not to help Soviet Jews. Martin Gilbert demonstrated, during his six-months' stay in Jerusalem, how much can be done to make this a live issue again. His book is sentimental at times, and he allows himself a tone he would not adopt in a historical study or a biography. Few of us in the West have a personal yard-stick by which to measure Russian Jewish courage and hope. Gilbert's reaction has been to adopt a mode of expression which will convey the urgency of the issue, if at the expense sometimes of his customary crispness. □

מקראות

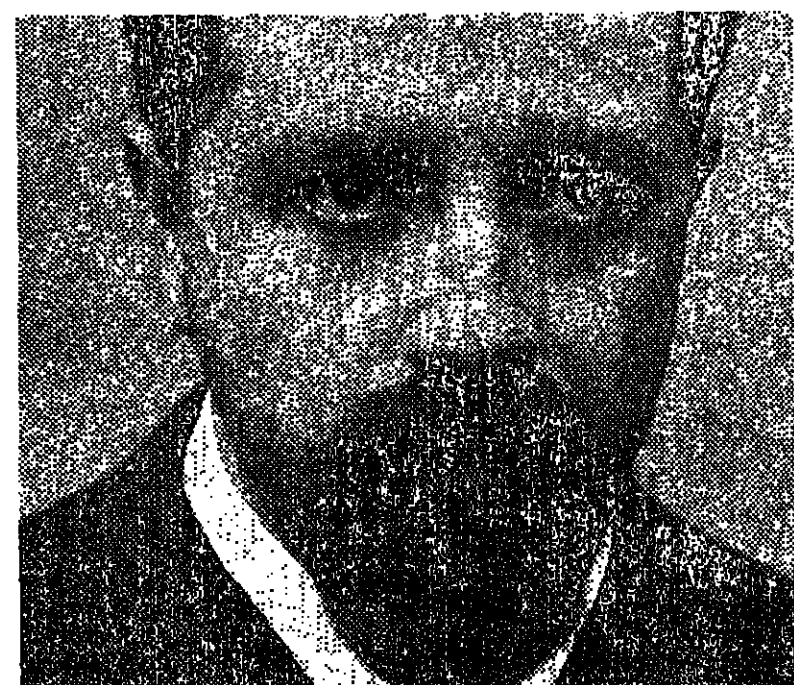


FORTY YEARS have passed since the death of Richard Beer-Hofmann, and more than half a century since the publication of his biblical drama *Der junge David*. So many of his contemporaries, whose works were among the best-sellers of the pre-Hitler decades, have faded into oblivion. But his fame has grown. The 1980s have seen the publication of a magnificent Hebrew translation of the David-drama by the poet Manfred Winkler, with a discerning introductory essay by Alex Bein.

The past year has witnessed also the publication of three significant books on various aspects of the poet's creativity: Jeffrey Berlin's meticulous analysis of Beer-Hofmann's *Correspondence with Stefan Zweig*; Rainer Hank's study of his early works; and now Esther Elstun's well-researched survey of his life, and detailed examination of his prose and dramas, but not his poems, (except for his best-known lyric, the "Lullaby for Miriam").

Elstun, who is Professor of German at George Mason University, has maintained her interest in Beer-Hofmann throughout the 15 years since the completion of her dissertation, *The Aesthetics of Richard Beer-Hofmann* (Rice University, 1969). Her present book begins by outlining the Viennese writer's development from a decadent young dandy and aesthete into an inspiring personality whose Jewishness was central to his life and thought, and who was as aware as his friend Herzl that he had been chosen to direct his people from assimilation, and to show them the way home to Jewishness. Unlike Herzl, however, he spurned political and organizational activities. Despite Herzl's pleas, he never joined the Zionist movement. He respected his friend's involvement in the return of Jews to Zion. But such a return was for him only one means to a more grandiose objective, for which the winged word rooted in biblical imagery was a no less effective instrument. He saw the return of a numerically small Jewish people to its comparatively small national territory as only a laboratory model of an ideal moral state which could serve as an example to other states and nations, indeed to mankind as a whole.

## The winged word



**RICHARD BEER-HOFMANN, His Life and Work**, by Esther N. Elstun. Penn State University Press, 214 pp. No price stated.

Sol Liptzin

Elstun calls attention to the mood of depression that assailed Beer-Hofmann from time to time, especially when he was younger. However, she fails to emphasize the therapeutic value of his preoccupation, in his dreams and in his thoughts, with the Bible and with the fate of his people. She is at her best in her analysis of his early novel, *Der Tod Georges* (1900) and his non-biblical drama, *Der Graf von Charolais* (1904). However, despite their innovative stylistic features, these are his less important works.

BEER-HOFMANN belonged to the literary circle known as Young Vienna — *Jungwien* the title Old Vienna would today be more appropriate. This circle, which included Arthur Schnitzler, Theodor Herzl, Hugo von Hofmannsthal and Stefan

(1931).

Herzl fought his way out of the despair depicted in his play *Das neue Ghetto* (1894), with its anti-biblical, dignified, suicidal hero Jacob, by diverting all his energies to Zionism. Hofmannsthal succumbed in his twenties to his psychic illness, the feeling of hopelessness, which he portrayed so vividly in his *Epistle of Lord Chandos to Sir Francis Bacon*. He himself was the model for Lord Chandos. He escaped from this unproductive melancholy into his imagined characters, and though his impeccable adaptations of Greek, English and Spanish plays, Stefan Zweig suffered repeatedly from what he called his "blue moods," until one of them overwhelmed him and he killed himself. Beer-Hofmann escaped his depressive fantasies, after 1898, by occupying his imagination with biblical characters and themes. He lived in Austrian space but in biblical time. He constantly wrestled with the invisible, unfathomable God of the Bible, raging at Him, submitting to Him, but never doubting Him.

THOUGH BEER-HOFMANN never set foot upon biblical soil until his seventieth year, in 1930, and never officially espoused the Zionist programme, the land of his dreams was biblical, the people he referred to as his own and as chosen was the biblical people, a people that had chosen to walk with God through history, no matter what price in suffering had to be paid. He felt that he himself was also chosen, because literary talent had been granted him — which he conceived as the grace of God — so that he might be a spokesman for his people in our time, as were the prophets in biblical time.

Beer-Hofmann's formulation of the Jewish role in the world was best expressed in his David-drama, and in its prologue about David's ancestor Jacob, who foresaw in a dream at Bethel what David later supposedly saw waking, when he accepted the heavy burden of reestablishing the Jewish kingdom after the catastrophe at Gilboa which ended Saul's reign.

In the climactic scene of David's coronation, the young monarch learns that he must forego personal happiness and ease in contributing

his life to the life of his people. In an hour of intense personal tragedy, he asks him wise and stress, the aged Ruth, who in her youth freely chose Israel above her native Moab, what would become of him. She replies that, at one level, he would be, like all of us, mere-dung of the earth, but that, at another level, he would also be, like all of us, part of the everlasting stream of events that shape the universe, completing the orbit assigned to him, neither more transitory nor more eternal than the stars that circle above us.

ELSTUN EMPHASIZES Beer-Hofmann's affirmation of the universal order imposed upon us by the unknowable Creator, an affirmation arrived at by the matter fictional and dramatic characters after their hard struggles, bitter suffering, and much doubting. These characters become convinced, as was true of the author himself, that there is meaning to existence, that order overtops disorder, that law tames chaotic forces, that justice ultimately must triumph, despite temporary setbacks. Reason does sometimes lead the poet to pessimistic conclusions but faith saves him from despair. His God, the invisible, inscrutable, infinitely dimensional entity that encompasses all conceivable dimensions, including space, time and purpose, cannot be grasped by logic but He can be felt in the recesses of the heart. Faith, hope, and trust are needed.

Elstun concludes that Beer-Hofmann failed in his efforts to revitalize a dying view of life and the world. This conclusion is correct but only insofar as it applies to the Viennese world into which he was born and in which he grew up, the world of the disintegrating Austro-Hungarian Empire. This conclusion is not true when applied to the world of Jewish rebirth sparked by his friend Herzl, the world of which his friend and admirer Martin Buber was the profound philosopher, the world of which he himself was the most talented literary spokesman in the German tongue on the eve of the founding of Israel.

Judaism was for Beer-Hofmann both a blessing and a burden. He gloried in the blessing and freely accepted the burden.

MORASIAH (Heritage) is the name of a research centre and archives established in 1972 in Or Yehuda near Tel Aviv with the general aim of, and research into, the history and the cultural heritage of Iraqi Jewry. Founded and directed by Mordechai Ben-Porat, MK, and run by a team of scholars from Iraq, the Centre has so far brought out four volumes dealing with various aspects of Iraqi Jewish history and culture.

Mi-Bavel Li-Yerushalayim (From Babylon to Jerusalem) 232 pp., no price stated; is a collection of papers, studies and source material on the Zionist movement in Iraq, and the history of immigration of Iraqi Jews to this country since the early Twenties. The material is grouped under three main headings: 'Aliya and Ha'apala from Iraq', 'The Hehalutz Underground Movement in Iraq' and 'Selected Documents.' The editor of the volume, Dr. Zvi Yehuda of the Hebrew University, contributes the first paper, a scholarly survey of *aliya* from Iraq in the early Twenties, and its problems.

It is estimated that in the years 1919-1923 between 1,100 and 1,200 Iraqi Jews came to Palestine, and according to Dr. Yehuda the number would have been far greater had the 'absorbing authorities' been more willing to help these first immigrants find jobs and solve their

## The Jews of Iraq

Nissim Rejwan

other problems. Another well-researched paper, by Mr. Shaul Sehaig, deals with what is known as the Raanana Group, the first organized group of Iraqi *halutzim* which immigrated in 1934, and was settled in Raanana.

These two papers are followed by four contributions written by activists and participants in the later phases of *aliya* from Iraq-Shneur Israel, Shlomo Hillel, M. Ben-Porat and Itzhak Bezalet. The six contributions comprising Part Two deal with the Hehalutz underground movement in Iraq since its inception in the early Forties. Notable among them is Yosef Meir's survey of the origins and structure of the movement among the Jewish youth of Iraq. For the students of the subject, as well as for the interested general reader, the documents and reports assembled in Part Three of the book will prove especially useful and enlightening. They cover the period 1923-1951, and include interesting eyewitness accounts sent from Iraq by Jewish

Agency emissaries there. Mikharim Be-Toldot Yehudel Iraq ve-Tarbutam (Studies in the History and Culture of Iraqi Jewry), Vol. I, edited by Shmuel Moreh, 227 pp.; Vol. II, edited by Yitzhak Avishur, 192 pp., no prices stated, are the first two in a series of studies launched in 1981 by the Research Institute of the Centre. The first volume in this series is adorned by a contribution from Professor Shmuel Dov Goiten, who introduces the text of a letter written in the year 1176 by a merchant on a pilgrimage to the tomb of the Prophet Ezekiel near Baghdad. This is followed by an instructive short survey, by Eliezer Bashan, of reports written by European travellers from the 16th-19th centuries on the Jews of Iraq and Kurdistan. The volume includes two more sections, one on Language and one on Literature and Culture, with three contributions dealing with the spoken Arabic of Iraqi Jews.

But the most interesting and wide-ranging of the sections is the one devoted to literature and culture, which includes contributions on subjects ranging from 12th century Jewish poets in Iraq (J. Tobl) and eight

versions of an Iraqi-Jewish lullaby (Y. Avishur) to a short paper on "the evil eye among the Jews of Baghdad" (M. Mikhaeli), and some notes on the history of Jewish Women's costumes in Baghdad (A. Mueller-Lanzet).

Two very substantial contributions occupying nearly two thirds of Volume Two of the *Studies* are Meir Benayahu's "Documents on the History of the Jews of Iraq and their Relations with Kurdish and Persian Jewries," and Zvi Yehuda's research paper on the Jewish community of Hilla, which is a case study of an ancient Jewish community in the throes of radical social and economic change. A short but extremely useful paper, contributed by the editor, Y. Avishur, deals with the current state of research into Iraqi Jewish history and culture. Nehemia Aloni writes on four works by Ishaq Ibn El'azar Halevi, a 13th century grammarian and translator, who lived and worked in Baghdad but whose family could have originated in Toledo in Muslim Spain. Judeo-Arabic folksongs sung by Iraqi Jews on their pilgrimages to the tombs of saints and prophets are the subject of a painstaking paper by the editor of the collection.

THE FOURTH and most recent volume to be published by the Centre's Institute for Research is Ha-

Massoret Ha-Musicalit shel Yehudel Bavel (The Musical Tradition of Iraqi Jews) by Amnon Shiloah (135+33 pp., no price stated). The work consists mainly of a collection of liturgical poems (*piyyutin*) and songs, and Professor Shiloah's aim is "to open a window onto a rich and variegated musical tradition." Most of the songs reproduced are in Hebrew, with a few given in Judeo-Arabic with Hebrew translations, and each is accompanied by musical notation (done by Sarah Ginzburg). The author is aware that the best way to make the acquaintance of any oral tradition is to listen to it in its natural and living form. He is aware also of the limitations inherent in any attempt to transcribe melodies in musical notation too limited to contain them. For this reviewer, however, the author's introduction — which runs to over 30 pages and is given in an English translation — has proved of much help. In addition to surveying the history of Iraqi Jewry's musical tradition over a long period, the introduction touches on subjects and personalities that throw light on the life and fortunes of this ancient Jewish community.

The four volumes noted here are available at the following address: Iraqi Jews' Traditional Culture Centre, 83 Hahagana Street, Or Yehuda 60200, Israel.

AS IF Lebanon was not bad enough for our self-image! Now we have Tom Segev, a time journalist and the co-editor of *Kohav Roshit*, telling us that the Israelis of 1948-50, far from being saintly heroes, were hard-hearted, often short-sighted, and, even more often, incompetent. Driven by dreams, they committed widespread atrocities and spectacular blunders.

Following a decade signalized by the October and Lebanon Wars and characterized by incompetent and often immoral government, it is probably time that Israelis took a good look at themselves. There is no better place to begin this process of revision (and I don't mean Begin's Revisionism) than the 1948-50 era treated by Segev.

Iconoclasm and debunking prevail in this book. Anyone who wants to retain his untarnished view of Israel's founding fathers and of the heroic era of Independence, is advised not to read it.

Corruption in the true sense of the word — evil, immorality — pervaded the country as it underwent its birth-pangs. The flight of the Arabs was exploited. In many places it became forcible expulsion.

The atrocities of Operation Litani and the Six Day War or even — apart from casualties caused by artillery bombardment and bombing — of the Lebanon war pale by comparison. This is one aspect of the period 1948-1949 depicted by Segev.

ANOTHER is the organization by Israel and its agencies (the *Mossad Le'Aliya Bet*, the Jewish Agency) of the massive waves of immigration which began to reach Israel's shores in late 1948, and their absorption, or mis-absorption, by the *Yishuv*. All too often officials displayed indifference, obtuseness and hostility in connection with the newcomers; or attempted, in unsuitable style, to Westernize these masses, who were still far from possessing even the rudiments of Western culture. Segev traces what he regards as the discrimination exercised by the bureaucrats and policy-makers in favour of the new *olim* from Eastern Europe (where the bureaucrats mostly originated) and at the expense of *olim* from the Moslem world.

Segev flays what he regards as the incompetence of the absorption structure and its officials. There is an implicit condemnation of the "open gates" policy which allowed in immigrants in such numbers, and so quickly, that a country of Israel's size and wealth simply could not cope with them.

The Palestinians, and the social gap inside Israel, remain Israel's major problems, so that Segev's is an eye-opening work. It will be a trail-blazer for future researchers.

BUT IS IT "history?" No and yes.

The *olim* is partly a reaction to the overall idea of the book, and its focus on the year 1949, and partly to Segev's use of historical materials and his historical method.

His 305 pages of text cover Israeli-Palestinian relations; relations between Israel and the Arab states; dispossession of the Palestinians; organization of *aliya* from Eastern Europe and the Moslem world; absorption of *olim*; the birth of the Israeli educational system; party conflict in 1949 (Mapai, Mapam, Herut, General Zionists, etc.), the struggle over the Sabbath and religious education; and the imposition and functioning of rationing. Segev covers too much; he cannot treat adequately many of the subjects he touches on.

Moreover, the idea of writing a book focusing on 1949 is question-

## Tarnished image



1949 HA'YISRAELIM HA'RISHONIM (1949 — The First Israelis) by Tom Segev. Tel Aviv, Domino Book, 354 pp. No price stated.

Benny Morris

able. In terms of Israeli-Palestinian and Israeli-Arab relations, 1948 was the critical year. It was then that the Palestinian problem was born, and that the pattern of relations (hostility interspersed with periods of unquiet truce) between the new Jewish state and its Arab neighbours was set. The armistice and peace negotiations of 1949 were a fluke, and an anomaly in the context of the following three decades.

The focus on 1949 succeeds only in its analysis of emerging patterns of secular-religious behaviour, confrontation and compromise which were to characterize subsequent Israeli history.

While Segev does occasionally travel back and forth in time to explain the origins of a problem or a relationship, and the result of a sequence of events, it is clear that his book suffers from the constraints imposed by his focus on 1949.

Israeli-Arab relations in 1949 cannot really be grasped without discussing also the events of 1936-47, and the trauma of the first six months of 1948, when in the view of at least the Hagana leadership, the fate of the *Yishuv* hung in the balance. The *Yishuv*'s behaviour towards the Palestinians, both before and after May 1948, can only be grasped against the backdrop of this fear, which had its roots in the memory of the recent Holocaust. Segev makes no effort to empathize with the *Yishuv* and to understand why its leaders and rank and file acted the way they did. This is due in part to his narrow focus on 1949.

THE BOOK'S style and attitude provide a corollary to this narrowness of focus. Segev's way of regarding the actors and the affairs he discusses is detached, lofty, condescending, and often arrogant.

This tone of retrospective condescension prevails throughout the book, and is especially marked in the treatment of Israeli leaders dealing with King Abdullah of Transjordan and Hosni Zayim, briefly the ruler of

Syria. Segev rightly argues that the Israelis — especially Ben-Gurion — failed sufficiently to examine Arab peace feelers, and may through intransigence, fear and land-greed, have missed historic opportunities for peace with one or more Arab states. If they had ceded Abdullah part of the Negev, Lod and Ramle, and allowed back some of the refugees, they might have made peace with him. But they might not have. In any case, Segev's tone is out of place; hindsight, however shrewd, shouldn't breed contempt.

HIS CONTEMPT is at its intensest when he is dealing with the Jewish Agency and government officials in charge of *aliya*. We are given a verbatim transcript of a Jewish Agency meeting where the participants decide to send a new batch of Polish *olim* to hotel rooms while dispatching *olim* from the Moslem world to transit camps. The participants decide also that the newspapers mustn't hear about this. Of course, this sounds like the worst kind of discrimination.

But Segev omits to tell us that these Poles, in the previous five years, had endured German death camps, concentration camps, Soviet occupation, and DP camps. On their arrival in Israel, should they have been straightaway bundled off into yet another type of camp?

In general, Segev assumes a lofty liberal tone in taking to task all those officials who regarded many of the new *olim* from the Moslem world as "primitive," and needing to be Westernized.

At the same time, he seems to argue that more thought should have been given by those responsible for immigration to instituting a selection system, and generally to restricting *aliya* and cutting it to suit the cloth of absorptive capacity. I call this having your cake and eating it.

THE ADOPTION of a wrong tone can subvert a historian's message: incorrect and irresponsible methodology may destroy its impact.

1949 — *The First Israelis* is based on rather wide-ranging research into recently released state papers (mostly from the Foreign Ministry, some from the Prime Minister's Office), Jewish Agency papers and Labour (Mapai) papers, and the Kibbutz Meuhad archives. Segev has had

access also to several collections of private papers, which are relevant especially to the birth of the Israeli educational system.

But Segev obviously wrote in great haste. He failed to consult one of the principal archives, the Hashomer Hatzair archive at Givat Haviva, which has much bearing on Israeli-Arab relations. Nor is real use made of IDF archives. And Segev seems not to have used municipal or kibbutz archives.

Non-use piles before misuse. Apparently, Segev consulted the important papers of Aharon Zisling, the minister of agriculture in the first government, only after he had completed his manuscript. He must have been unwilling to pass up the use of such interesting material about Arab-Israeli relations. So he included everything he thought relevant in asterisked footnotes at the bottom of the page. Often, the material in the footnotes is far more compelling and interesting than the text.

For example, in dealing with the IDF expulsion, in mid-July 1948, of the populations of Ramle and Lod, Segev quotes some relatively unenlightening and contradictory references to the incident in the text (by Bechor Shitrit, the minister of minority affairs, and Eliezer Kaplan, the minister of finance) while giving a longer and fuller passage from Zisling in the footnote. (All these passages fail to explain what happened in Ramle and Lod, and who ordered the expulsions, why, and how they were carried out. To clarify this, Segev would have had to use army archival material, and perhaps supplement it with interviews, and Elhanan Oren's *Baderekh El Ha'ir*, which, while highly misleading about what did happen in Ramle and Lod, contains some elements of the truth. Segev lists Oren's book in his bibliography but doesn't make use of it in the text.)

Segev is nothing short of irresponsible in his use of Zisling's remarks at the cabinet meeting of 17 November 1948, about IDF atrocities in the Negev and Galilee in late October 1948. Zisling said: "I couldn't sleep all night. I felt something had been done which damages my soul...and the soul of all of us here...Nazi deeds have been committed by Jews and my whole soul is shocked...We must outwardly put a face on it, and I agree that we should not reveal that we are investigating these deeds. But the deeds must be investigated..."

No minister dissented though Zisling provided no details about these atrocities. All the participating ministers knew what he was referring to. But Segev apparently doesn't. He found a sensational remark, and gives it to us verbatim, but fails to put it in context. He doesn't tell his reader to what events Zisling was referring. He fails, subsequently, to explain what it is Yaakov Shmishon Shapira, the attorney-general, was ordered to investigate, and what he discovered. In addition, he doesn't record that the original ministerial committee appointed to probe the events was stonewalled by the Army brass, and its members resigned, at which point Shapira was appointed.

Segev's failure to explain these points may result from his very late insertion of the Zisling material, and from the deadline he had to meet. Perhaps this explains also why he misdates 17 November 1948 cabinet protocol and attaches the date of 27 June 1948 to it. Later still, on p.93, apparently again as a result of haste, Segev, referring to plans in August 1949 for legislation about abandoned Arab property, writes that

"two weeks later, Ben-Gurion proposed authorizing the Jewish Agency to confiscate uncultivated lands for the settlement of new immigrants." But this proposal was made in August 1948, a year earlier.

There are also all-too-frequent errors of fact, and a smooth avoidance of events and problems about which Segev seems insufficiently informed. On p.26 he writes that Ben-Gurion "knew/met" Moshe Dayan when the latter commanded the 8th Brigade's 89th Battalion in July 1948 at the time it "conquered Lod and Ramle." But Lod and Ramle were conquered by units of the Yiftah and Kiryati Brigades (a sortie by the 89th Battalion assisted them); and Ben-Gurion had his eye on Dayan for years. In 1947 and early 1948, he consulted him frequently on defence-related Arab affairs.

The second and third sections of the book, which deal with the painful early days of *aliya*, the secular-religious struggle, and the birth of the education system, are far better than the Israeli-Arab section, and seem to have been written earlier and with greater care.

IN SPITE OF Segev's snide remarks and contemptuous asides, the epic nature of these events is very apparent not least because of his compelling style. His Hebrew is vivid, his choice of quotations masterly. Meir Grossman, the Revisionist and a member of the Jewish Agency Executive, explains: "The hurry in bringing in *olim* without taking account where they would be housed and what would happen to them...was largely explained as the result of the pure military needs of a nation in a state of war. There was an urgent need for human material both for the fighting forces and for the work of construction..." Ben-Gurion remarks in the Knesset: "As far as I know, houses and jobs were not ready for the sixty thousand who left Egypt but nonetheless Moses did not hesitate for a minute and brought them out."

Or take the Health Ministry director-general's comment in 1949, about the possibility of bringing the Falashas: "I hope this report is not true." A Jewish Agency emissary half a year later (Segev for some reason wrote "a year and a half later") added that things were "not so simple" in regard to the Falashas, for they were not unlike other Ethiopians, and many "suffered from venereal diseases."

The early enthusiasm for mass *aliya* waned, and government officials began to think "selectively." Immigrants over the age of 50 became not particularly welcome, and the ministry of the interior refused entry to a group of older Bulgarians, until the Attorney-General intervened, and ruled that this refusal contravened the Law of Return.

Other undesirable categories of immigrants, according to Segev, were "communists, Lethi members, uncircumcised children, mixed couples and journalists." ("Every case of a journalist must be passed on for us to decide," the Minister of Absorption informed his emissaries in late 1948.)

The impressionistic style, heavy on quotes and what are ultimately subjective descriptions, may have caused some of the book's factual mistakes. But the cumulative effects of the evidence and its presentation in all three major themes dealt with, are compelling and revealing. For all its flaws, 1949 is the most important book on Israel's history published in recent years. And while it may not be history, it cannot but have a strong impact on future Israeli historiography.

הכרזת העצמאות



WHEN MERLE OBERON died in 1979, the obituaries informed us that she was born in Tasmania, the daughter of a British Army major who died before her birth. Even though she had dedicated a plaque at her supposed birthplace the previous year, she knew very well that Bombay was her home town and that she had mixed blood in her veins, facts that she had successfully concealed throughout her career, even from her husbands, of whom there were four.

The book I now have in front of me is in its way the ultimate in biography, for its authors give us not only the truth that Merle never told anyone, but also the truth behind it that Merle never heard from her mother, who was in reality her grandmother.

Merle's mother was born when her grandmother was 14 and Merle herself followed 13 years later. Determined to break this cycle, Merle's grandmother had her mother sent away and raised Merle as her own daughter. Merle was pregnant at twelve and an unproven rumour has it that Sir Victor Sassoon was the man responsible. A Calcutta woman, of suitable age, has been claiming for years now that she is Merle Oberon's daughter.

The promise of an introduction to the director Rex Ingram, then working in Nice, awakened Merle's ambition, and, before leaving India, she and her "mother" invented the story of her childhood that was to serve her, with minor alterations, for the rest of her life. The book credits Randolph Churchill as co-author of her studio biography, which added yet another layer of labelhood to her background. Her grandmother willingly stepped into the role of maid, so as not to let her dark skin jeopardize Merle's future. Later still, Merle had a portrait painted, and prominently displayed over her fireplace, of a noble-visaged woman with light skin whom she identified as her mother.

BY THE time she married Alexander Korda in 1939 she was a star of the first magnitude and a rich woman in her own right, which made it a mutually advantageous match. She personally paid for the initial production costs of *The Hamilton Woman*, a piece of thinly veiled propaganda made by her husband,

## Grandmother-maid



MERLE: A Biography of Merle Oberon by Charles Higham and Roy Moseley. London, New English Library. 220 pp. £8.95.

Hillel Tryster

to which Winston Churchill contributed a stirring speech.

Their joint patriotic efforts were rewarded in 1942, when Korda was knighted and the Anglo-Indian girl and the Hungarian Jew achieved their ambition of joining the aristocracy.

After her divorce from Korda there were other opportunities to marry a title. One of them was the Italian Count Giorgio Cini, who was killed in a plane crash, like two of her previous lovers, Leslie Howard and

the writer and pilot Richard Hillary. In fact, aerial disaster is a recurring motif in the book, functioning almost as punctuation. If it isn't a lover, it's a close friend, like Cirode Lombard or the Duke of Kent, who is killed, and it reduces Merle to hysteria. Although Higham and Moseley obviously did not concoct this aspect of Merle's life for their own convenience, they make good dramatic use of it.

ONLY THREE or four of Merle's film roles were really memorable: her brief but spellbinding performance as Annie Boleyn, added as an afterthought to *The Private Life of Henry the Eighth*; her Cathy, to Olivier's Heathcliff, in *Wuthering Heights*; and her strangely fascinating George Sand, friend of Chopin, in *A Song to Remember*. One may

add *The Dark Angel* to the list, but it does not change the fact that Merle's stature as a personality far outweighed her achievements as an actress. It is, indeed, primarily as a personality that she is viewed in this book. *El Ghadd*, the house she designed for herself in Acapulco in the early Sixties, is seen as the ultimate "memorial to her aesthetic genius," and superior even to her best screen portrayals.

In the Sixties and Seventies, married to the millionaire Bruno Pagliai, she was at the pinnacle of the world's social ladder. Her last two directors, interestingly, provide contradictory impressions of her in these years. Whereas Richard Quine found her to be "a great broad, a maverick," and even "clownish," Daniel Mann felt he had entered a grandiose and totally superficial world, "a world where no one sweated or went to the lavatory."

It is evident that she could not accept her own aging. She took the Nichans rejuvenation treatment, and refused, into her sixties, to appear on screen as anything less than exotically beautiful, even for dramatic effect. Nor could she accept the changes that came over the film industry. The description of the making of her last film, *Intervall*, seems to indicate that there was a bit of Norma Desmond about her by then.

THIS BOOK appears to have been minutely researched. Michael Korda's *Charmed Lives* is corrected at one point for stating that Merle and Korda returned to London by train and ship after their honeymoon, when the records show that they took a plane. This may be overly fastidious, but it provides also a counterbalance to the book's sensationalism. The horrific aspects of Merle's skin problems and final illness are played upon, and she is described as sexually adventurous to a degree I don't recall seeing in a movie star biography since Irving Shulman's *Harbor*.

To end on a rather inconsequential note: anyone who read David Niven's autobiography and was puzzled, as I was, by the identity of the Great Big Star who got him fired and rehired by Samuel Goldwyn can thank Messrs. Higham and Moseley for making the solution to the mystery so obvious.

## It's magic

SAMMY CAHN'S *The Songwriter's Rhyming Dictionary* (Facts on File, \$17.95) is all you need - apart from a catchy tune - to write a hit. Well, almost.

Nobody knows more about finding the perfect rhyme and metre than Sammy Cahn. One of the most famous songwriters of his generation, his lyrics - which include "Three Coins in a Fountain," "High Hopes" and "It's Magic" - have earned him over 30 Academy Award nominations and numerous Oscars. *The Songwriter's Rhyming Dictionary* contains over 50,000 rhyme words and uses Sammy's ingenious system of organising and rhyming. No other manual for lyricists has been so carefully compiled and Sammy has even written a lyric especially for the book called "Any word at all is rhymable," showing how it's done. Take a simple word name like Nicholas.

You can rhyme it with ridiculous  
If you aren't too meticulous



Some of the standards that have been around for 60 years and more were none too meticulous in fitting words to tune. This never bothered Sammy Cahn who advises you to "choose sound over sense any time." Gus Cahn, no relation, once sang this then unknown "Carolina in the Morning" to a Tin Pan Alley tycoon whom he hoped would publish it, says Sammy:

Nothing could be finer,  
Warbled Gus,  
Than to be in Carolina in the  
morn-orning.

"Wait a minute," said the publisher, "what kind of lyric is morn-or-ning?" "Well," sang Gus, "it fits the no-o-o-otes."

In his lengthy introduction Sammy Cahn, who is always "on," packs in dozens of anecdotes about his collaboration with show business greats. A.B.

precarious, at least, in their social milieu - the authors take on the anti-family position of the radical feminists, the flag-waving reaction of the ultra-conservatives and the know-it-all smugness of the welfare state professionals, who would solve all problems through treatment by an appropriate agency.

At first glance the book seems to have little to say to Israelis, who are wholeheartedly and unreflectively "bourgeois" in their family patterns. But later it occurred to me that the ingredients for controversy are here too, even if not exactly in the same form as one finds in the U.S.

There is a small but persistent feminist movement, a cohesive and strident Orthodox voice for a "return" to traditional family patterns, a social work and educational establishment that is constantly devising new "intervention strategies" for solving family problems, and last but not least a new organization of single-parent families that demands legitimacy and legal recognition for their status.

The "war" over the Israeli family may not have broken out yet, but some interesting skirmishes are brewing.

## Old ideal

THE WAR OVER THE FAMILY: Capturing the Middle Ground by Brigitte and Peter L. Berger. London, Hutchinson. 252 pp. No price stated.

Charles Hoffman

THIS IS a non-radical book with a radical thesis: it upholds "the old ideal of parents living together and sharing responsibility for their children - the old ideal, in short, of the bourgeois family."

The non-radical aspect of the book is the attempt to combine the insights provided by history and the disciplined thinking of the social sciences with a good dose of compassion and humility. They don't believe they have all the answers to the problems of the modern family, as their treatment of the issue of abortion shows, but for those areas where they have specific recommendations, their arguments are carefully and clearly stated. And with a touch of humour, too.

In trying to stake out a claim to the precarious middle ground -

THE LETTERS and phone calls I receive are quite evenly divided between men and women readers. Sometimes males comment that they read this column "even though I am a man," as though consumerism were a feminine domain. I have always worked on the premise that the sexes consume goods in more or less equal quantities, although women may do more of the everyday marketing.

Twice in one recent week, readers phoned me to ask where to buy outside clothing for men. A third man called about the problem of shoes for large feet.

To the best of my knowledge, the country's only shop specializing in large-size clothes for men is located in Tel Aviv, at 5 Rehov Tchernichowsky, around the corner from 41 Allenby. It is called in Hebrew M.G.G., the initials of the words for outsize, *midot g'dolot g'dolot* and also bears the English name, Big Tall Men.

The very personable man who owns the shop, Sgan Aluf (Res.) Shalom Kardi, isn't as big as he used to be. Today, he wears a mere 46 in shirts and 54 in trousers, among the smallest his shop carries. He weighed much more when serving as quartermaster-general of the IDF "because of all those staff meetings with cake and coffee." He established M.G.G. when he retired from the army five years ago, despairing of finding civilian clothes for himself.

Kardi claims he can outfit almost any man who is too heavy or too tall for the clothes in ordinary shops. He sells shirts, trousers, blazers, suits, safari suits, sport shorts, bathing suits, underwear, socks, belts. Trousers range in size from 52 to 86, which is the measure in centimetres halfway around a waistline. He also has pants for very tall men, sizes 44 to 48, and basketball players are among his customers. Belts can girdle 1.85m. of waistline. Shirts go up to size 58, blazers to 70.

All garments are ready to wear off the racks, apart from minor alterations such as shortening pants. M.G.G. places large orders for large sizes with local factories which are willing to fill them, provided they do not coincide with their rush seasons. Many carry M.G.G.'s own label. It imports very little.

KARDI SAYS his prices are only a fraction above those at ordinary shops, and that he can do this because of two non-conventional business practices: he orders well before busy seasons, and he pays factories in cash or on short credit terms. While I did not compare his prices with comparable merchandise elsewhere, I can give some examples: complete suits cost IS35,000; trousers are under IS10,000; shirts are around IS4,500.

The only item M.G.G. carries specifically for women is slacks, in sizes 46 to 58, but some women also buy sport shirts intended for men. Kardi says it is much harder running an outsize women's shop because their fashions change more rapidly. He referred me to what he calls the only comparable enterprise for women in the Greater Tel Aviv area - Debby's. It has branches at 52 Heh Be-lyar in Kikar Hamadina and at 2 Haroeh in Ramat Gan. Sizes range from 44 to 56, and the selection is wide. Debby herself can be reached in Ramat Gan, at 03-721162.

"DON'T SHOPS for outsize clothing deter people who might otherwise be motivated to lose some unhealthy excess weight?" I asked Kardi. He smiled. "Plenty of customers come to me after diets, with big grins

## Mainly for men



### MARKETING WITH MARTHA

on their faces, to bid me farewell. But they often return after a few months or years with the weight back on. This even happens to people who have had operations to shorten their intestines."

Besides, there are plenty of people who are not overweight for their frames, but are too broad or too tall for the clothing in ordinary Israeli shops. The only real attempt at competition to Kardi he says came from "the very biggest," Hamashbir Laturachan, which attempted department stores for large men, but closed them. "It requires the personal touch," he contends.

Kardi keeps the measurements of regular customers on file, and clients as far away as Eilat and Rosh Pina order by phone or mail. "I have your measurements changed since last time?" he is careful to ask.

I found only one serious shortcoming at M.G.G. I have fantasies of great big men, fully clad, but in their stockings feet. It sells no shoes or sandals. It did once, but found it too difficult to carry enough stock to suit varied foot needs. Besides, not all big men have long or wide feet. "Perhaps if I were younger..." Kardi muses - which is the same answer he gives if you ask why doesn't he expand to other cities.

HOPING TO SOLVE the foot problem, I tugged along to a recent fashion showing of men's leather footwear by Brill Shoes Ltd. of Tel Aviv, one of the oldest and largest in the field. It wasn't much help. I found an abundance of well-made and fashionable fall and winter shoes between the usual size range of 39-46. Those who need 47 (roughly comparable to an American or British 12) will find many Brill sporty styles, but only with a glued rubber sole instead of the more modern injected-polyurethane soles. In the more elegant styles, there is a trend back to leather soles, and these will include size 47.

Brill's managers, Yitzhak Brill and Yosef Eigerman, tell me it would be too costly to undertake individual made-to-measure jobs for extra-large sizes. They say men who need 48 or more in a leather shoe should go to a cobbler. Manufactured gym shoes do go up to size 48, but Brill does not make these. If a shop were to order several

pairs alike in a large size, Brill would do it. It makes some 48s for the army, for which it does a great deal of work. One style of Brill's soft leather moccasins was chosen as the "parade shoe" for the Israeli sportsmen taking part in the Los Angeles Olympics. Two pairs had to be made in size 50.

Though a men's factory, Brill once designed a special woman's moccasin style with a high but wide heel for the IDF women's corps. Some shops still carry this as a practical walking shoe for women who value comfort over fashion. One such outlet is the veteran shop Comfort in Jerusalem, at 23 Rehov Ben Yehuda. Its women's size range is also larger than most, from 34 through 42. Owner Mordechai Benzer, in the business over four decades, has high praise for the quality and comfort of all Brill shoes, and especially those with the modern polyurethane soles.

Polyurethane soles are light and springy. They almost never wear down at heels or sides, so require virtually no repairs. If, however, a shoe with a polyurethane sole is stored in a cupboard unused for a long time (longer than from one winter to the next), the sole may dry out and crack. In such a case, it can be resoled at the factory.

Some people find that rubber or other synthetic soles make their feet perspire more than leather, which breathes. The manufacturers claim that feet do not perspire perceptibly more in modern polyurethane soles than in leather. Nevertheless, they admit there is a trend back to leather soles in Western Europe, and consequently here too. Our industry "follows Italian trends in style and German trends in comfort and technology," the press was told. Brill Shoes is preparing a large shipment to West Germany.

The latest in high fashion for men is the two-tone leather shoe, with stripes or other geometric patterns. For the Israeli male, Brill is sticking with conservative colour combinations, though he says the Italians have shoes in pink-and-yellow. Dark blue and Bordeaux are about the snappiest our men will get.

Winter styles by Brill will hit the market (private shops, Hamashbir and Shekem chains) by early September. One cannot forecast shawl prices, but the polyurethane-

soled sporty styles will approximate \$60, while the elegant leather-soled models will be around \$72. All have leather uppers and linings. If they cost more than comparable shoes abroad, Brill reminds us that over half the price we pay goes to the government in taxes, direct and indirect. All Brill's raw materials are imports, except for the laces, which are made on a kibbutz. "And I'm not sure where the kibbutz gets its raw materials," quips partner Eigerman.

Brill Shoes has a direct outlet at its factory, 18 Rehov Ben-Avigdor, near Beit Ma'ariv in Tel Aviv (Tel. 03-330360 or 335128). Hours are 8 a.m. to 5.30 p.m., and until 2 p.m. Fridays. Regular stock is sold there at 15-20 per cent discount, while shoes with minor defects are reduced even more.

MEN READERS may skip this section, which is intended for women only. Just in time for cut-out summer fashions, the Mobilierie manufacturer has come out with a novel brassiere called the Six in One. It is made here under licence from Pierre Cardin of Paris.

The shoulder-straps are adjustable to six different positions to accommodate a variety of summer cut-away styles. This should suit clothes which are halter-topped, scoop-backed, cut-away at the shoulders, even asymmetrical with one shoulder bare. The Six in One, however, does not do away with the need for a strapless bra for dresses which are entirely strapless or cut out very wide at the neckline. Mobilierie pioneered the strapless bra in this country, its press release claims.

The new adjustable-strap model retails at a recommended price this month of IS2,390.

PRICES ARE of interest to both sexes and I continue to get reactions on almost everything I mention on the subject. The doughnut war continues, for instance. I had a call recently from Yael Claman of Lindy's Pie and Doughnut Shoppe at 111 Ibn Gvirol, Tel Aviv, noting that I failed to mention her product when I wrote about the seemingly high prices at the new competitor chain, Donut Duck. Lindy's sells yeast doughnuts for IS120 each compared with IS170 at Donut Duck on Pinesker and Dizengoff Streets. She also has cake doughnuts, at IS125 each.

Lindy products have wandered northwards and are available also at Lindy's Cookies in Ramat Hasharon at 86 Rehov Sokolow. This outlet is under separate ownership and management by two young men, Ilan and Moshe. They sell a full range of Lindy's doughnuts, cakes, pies and cookies, fresh daily.

Both Lindy locations take orders for individually decorated birthday cakes. Lindy's on Ibn Gvirol has a *kashrut* certificate, dairy only, from the Tel Aviv Rabbinate. Unlike the Donut Duck products, Lindy's are made entirely from local ingredients. Donut Duck is experimenting with local substitutes for the various components it still imports from the U.S.

WHAT DO YOU DO with dirty laundry when the washing machine breaks down? I took mine to a neighbour's recently. Another solution in some Israeli cities is to make use of coin-operated self-service laundries. Jerusalem, with its large number of students and tourists, seems to hold the local record for these, with several around the city.

Although I have lived in Tel Aviv for two decades, I was unaware until recently that it also has two such establishments - the 15-year-old Laundromat at 45 Rehov Bograshov

and the year-old Coin Wash Laundrette at 51 Ben Yehuda, near Mendele. The latter is closer to the hotels along the seafloor, but, for locals, the Bograshov address offers the possibility of parking a car, even illegally on the sidewalk, for long enough to drop off one's wash. Around the corner, if you're lucky, there is legal street parking.

The system is roughly the same at both places, and the prices are similar too. You can either stay with your wash and see it through the various stages, or leave and let an attendant transfer it from washer to dryer, and out again. The whole business takes about an hour. Folding costs extra.

No ironing is done at either place, but at the Bograshov address an employee takes ironing work home on a private basis. On Bograshov Street, it costs IS400 for a load of five kilos; at Ben Yehuda, the price is IS420 but you can take up to seven kilos. Drying a load is IS300 at both; folding is currently IS200 on Bograshov, IS150 on Ben Yehuda, but the latter charges slightly more for the detergent. Customers may bring their own detergent, softener or bleach, or buy it.

The older establishment, run by the Blum and Roth families, says it has the advantage of years of experience in handling laundry - and it boasts a knowledge of half a dozen languages, an asset for tourists. It also takes in dry cleaning for Keshet Cleaners.

The newcomers on Ben Yehuda, on the other hand, offer an extra service: they will pick up and deliver laundry in Tel Aviv. They also stay open an hour later each evening, until 8 p.m., and are considering extending hours until 11 p.m. Says its proprietor Emanuel Stelman: "There is room in Tel Aviv for even more such self-service laundries... Our customers are about 60 per cent Israelis, 40 per cent tourists."

THESE DAYS a sign reading "Our prices are in shekels" - especially in a shop geared for tourists - is a refreshing novelty. I noticed it in the window of Corner 65, an unpretentious Tel Aviv souvenir and gift shop at 15 Rehov Frishman corner of 65 Ben Yehuda. The proprietor, Leo Pepper, settled here from the U.S. about 15 years ago and has kept his prices not only in shekels but at modest levels compared to some of his competitors.

Pepper told me he joined the wave of price-marking in dollars for a short time - until he was sharply criticized by a pair of customers who said he was being unfair in his steady local clientele. He promptly returned to shekels.

You won't find great works of craftsmanship at Corner 65, but there are all sorts of inexpensive gift items, especially to take abroad. Many of them are products of the Lord Kitch company of Jerusalem, such as slogan T-shirts, *milchig-fleishig* kitchen aprons, and lapel buttons ("Smile if You're Jewish" or "Israeli Felafel - Breakfast of Champions"). Particularly popular are the wall tiles, in Hebrew or English. My favourite was the illustration of Napoleon with the slogan, "I may have my faults but being wrong is NOT one of them." Many visiting shopkeepers buy the sign, "Don't Just Stand There - Buy Something."

Of course, to keep prices marked in shekels, Pepper has to alter the price-tags frequently, so I don't dare quote any figures. What doesn't change is his basic philosophy that prices should be kept at reasonable levels, whether you're selling to Israelis or tourists.

MARTHA MEISELS

## The Pinkerton man

NO MAN did as much to revolutionize the detective story as Dashiell Hammett. He converted the whodunit into the thriller, took crime out of the drawing-room and the court-house into the slums and speakeasies. Until he took the genre like a mastiff grabbing a rabbit by the throat and shaking it, the main objective of writers in this genre was to devise an ingenious problem, fill a book with two-dimensional suspects and surprise the reader with a trick solution.

Hammett had been a Pinkerton man and had written stories for the pulp detective magazines based on his experiences. He created Sam Spade and other knights in shabby armour, who defended their own integrity against corrupt clients, police and gangsters. He inspired generations of brilliant creations which began with Raymond Chandler's Philip Marlowe and included Travis McGee and Lew Archer. Hammett's new approach did more than change the detective novel and short story; his influence was just as great on the film. His stint in Hollywood resulted in such classics as *The*

THE LIFE OF DASHIELL HAMMETT by Diane Johnson. London, Chatto & Windus, The Hogarth Press. 344 pp. £12.95.

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Maltese Falcon, and *The Thin Man* series.

HAMMETT was also one of the major victims of the mass anti-Red hysteria that afflicted the United States in the late Forties and early Fifties. In labelling the era "The McCarthy Years," Americans have pulled off a rather ingenious self-deluding and self-exculpating trick: the era lives on in their memories as one in which a fanatic right-wing fringe, led by Senator Joe McCarthy, ran amok, till restrained by President Eisenhower. In reality, the overwhelming majority of Americans backed the anti-Communist witch-hunts; that evil man, J. Edgar Hoover, was revered; the victims of the "clean-up" ran into thousands. McCarthy was an offshoot of the madness, not the

cause of it, and Eisenhower only turned on him when he attacked the Army.

With this background, Hammett, openly a Communist, a supporter in the Thirties of such disgraced causes as that of the legal government of Spain, had no hope of survival. The integrity of his political thinking made him an easy target for the witch-hunters: indeed, he did not offer even token resistance. He was imprisoned, disgraced, driven to penury.

Even before this, his own personal life had been a shambles. His famous integrity in writing and in politics deserted him in his personal life.

In his drunken fits he betrayed himself and all who trusted him. He was also a revolting womanizer. His wife, his daughters, Lillian Hellman, his publishers, his friends - with him love seemed to take the form of trying to see how much gauding people would endure before their love for him turned to hatred.

Diane Johnson, the writer of this definitive biography, handles a mass of material with great skill. Hammett emerges as a man of many parts. He was true to his craft and his beliefs, disloyal to himself and his loves. The book is as fascinating as his fiction.